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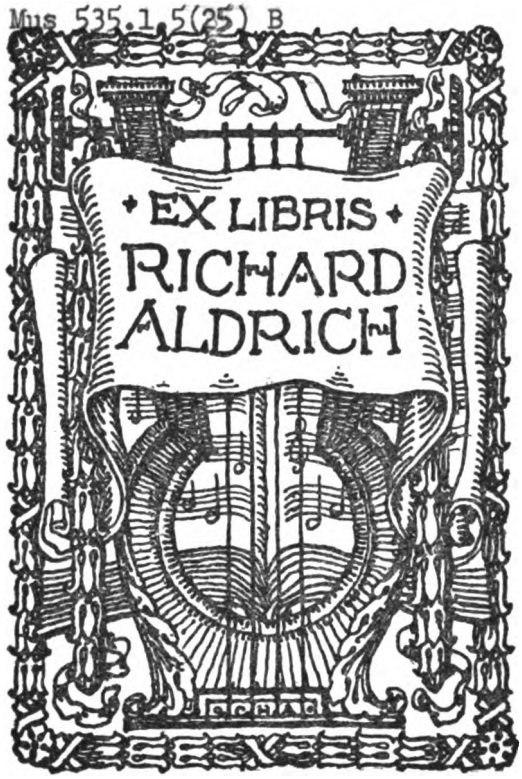

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B

The Old English Edition. No. xxv.

"VENUS AND ADONIS."

A MASQUE

BY

DR. BLOW.

EDITED BY

G. E. P. ARKWRIGHT.

JOSEPH WILLIAMS,
32 GREAT PORTLAND STREET,
London.

JAMES PARKER & CO.
27 BROAD STREET,
Oxford.

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Introduction

To No. xxB. Old English Edition.

IT is not known in what year this "Masque for the Entertainment of the King" was produced. The only clue to its date is given by the British Museum MS., from which we learn that Mrs. Mary Davies took the part of Venus, and Lady Mary Tudor, her daughter, that of Cupid. Lady Mary Tudor was born in 1673, and was married to Lord Derwentwater in August, 1687. As she received the name of Tudor on Dec. 10, 1680, the first performance of the Masque must have taken place between Dec. 10, 1680, and August, 1687. [See Notes and Queries, Jan. 25, 1902.]

This Masque (to which Mr. W. Barclay Squire was the first to draw attention in his article on Blow in the Dictionary of National Biography) has never been printed. The following are the MSS. which have been used in the preparation of this edition :—

A. British Museum, Addl. MS. 22100. A good copy nearly if not quite contemporary. This is the only MS. which has the stage directions, and I am inclined to think that it is a fair copy from the MS. used at the original performance.

B. Christ Church, Oxford, I. 1. 14. This is of about the same date as A, with which it agrees for the most part, though sometimes it has readings similar to those in C.

C. Westminster Abbey Library. This MS. has so many variations from A, which are nearly always improvements, that I have no doubt that it is the result of a minute revision by the Composer. It has been supposed that it is in Blow's own handwriting, but on this point I cannot speak with certainty; it is at any rate a good contemporary MS. The variant readings in this MS. are so numerous and important (occurring in nearly every bar) that I have not attempted to note the differences between it and the other MSS. I have decided to accept this Westminster Abbey MS. as the one

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which gives the best text as revised by the Composer, and I have not deviated from it excepting in one or two places which I have noted. This is the only MS. which marks the Graces or Ornaments in the voice-parts, on which a note will be found below.

D. Christ Church, Oxford, I. 7. 99. A little book with many leaves missing and torn, containing single voice-parts of songs, sol-fa's, &c. There is only a fragment of Blow's Masque, derived apparently from B, but with the part of Adonis transposed higher for a mezzo-soprano. It omits all Ritornellos and Dances. It is only valuable in the present instance in giving an expurgated version of the words, which I have adopted. As there are only fragments of this expurgated text, I have considered myself at liberty to make alterations in the words in a few other parts of the Masque not contained in D. The student of literature therefore who is interested in the History of the Masque will find a garbled version of the words in this Edition and should refer to the British Museum (Addl. MS. 22100) for the genuine text.

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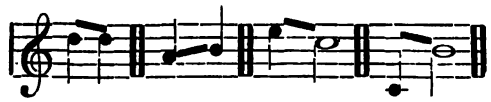
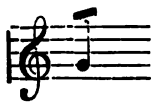
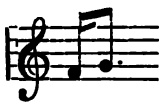
GRACE NOTES.

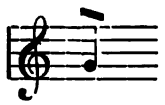
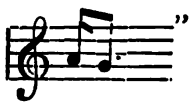
In the Westminster Abbey MS. of "Venus and Adonis" there is frequently to be found a little stroke or dash over or between two notes, which shows that a grace-note is to be supplied. The sign appears thus in the MS.:—

 etc.

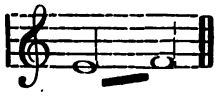
One of the most troublesome questions which musical antiquaries have to deal with is the correct interpretation of the signs used by old writers to express "graces." Though many old musicians were at pains to explain the meaning that they attached to their signs, they were apt to omit the explanation of minor points which were perfectly well understood when they wrote, but on which we should be glad to have information at the present time. Moreover it is by no means to be assumed that these various signs were employed by all writers or transcribers of MSS. in the same sense. In fact they were not. To take for example this little dash which is now under consideration. Even contemporary English writers such as Simpson and Colman; Purcell; Mace; and Playford, do not use it alike, nor call it by the same name.

Purcell's explanation is found in the "Lessons for the Harpsichord or Spinnet," 1696 (see Dannreuther's Musical Ornamentation, p. 72).

"A fore fall mark'd thus:  explain'd thus: 

A back fall mark'd thus:  explained thus:  "

Simpson and Colman[a] call Purcell's "fore fall" a "beat," and explain it in the same way (see Dannreuther, p. 66).

Beat  explained

[a] Simpson in "The Division-Violist," 1659, prints the explanations for the graces given him by Dr. Charles Colman: see Dannreuther, pp. 65—67.

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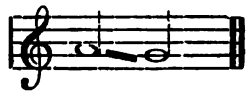
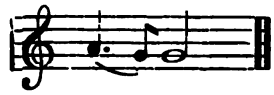
But they use a different sign for the "back fall," and use Purcell's sign for the "back fall" to express a "cadent;" thus :—

Cadent  explained 

Playford also uses this sign for the "cadent," and I believe that the "cadent" will sometimes be found to be a more appropriate grace in the present Masque than the "back fall," though I have no doubt that the "back fall" is generally intended.

Purcell's rule, as one may infer from his example, is this. When a fore fall (or back fall) is marked before a note, the next note below (or above) the graced note is supplied and is one quarter the value of the graced note, which loses that amount of its value. Now when the fore fall or back fall is marked between two repetitions of the same note, or between two notes next each other, or even between notes which are a third apart, Purcell's rule may be enough; but when it occurs between notes which are separated by any longer interval, one may be allowed to doubt if the same rule holds good. A skip from a fourth or a fifth (for example) on to a grace-note moving a tone or semitone in the same direction is not always elegant nor easy to sing: and I cannot remember meeting with examples of such skips in the old printed editions of Purcell or Blow: I have thought it permissible therefore to treat the grace in these instances somewhat differently.

As I have decided not to reproduce the little dash in printing the Masque but to replace it in every case by an acciacatura, it may be well to state clearly the system I have adopted in printing the grace-notes.

I. Where the sign for a grace-note occurs between two repetitions of the same note, I assume that the next note above or below (according to the direction of the stroke upwards or downwards) is to be supplied as a grace-note.

II. Where the sign for a grace-note occurs between different notes, the treatment will differ according to whether the stroke points in the same direction as the movement of the notes, or in the other direction.

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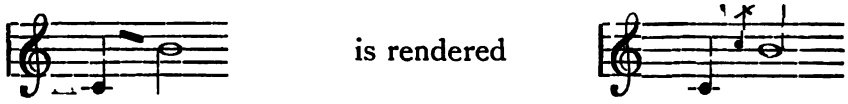
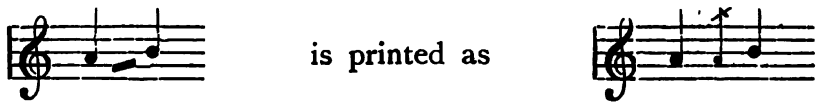
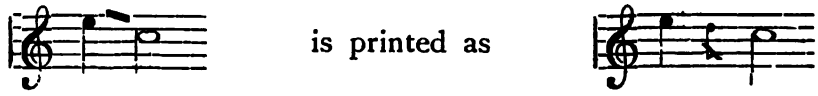
(i.) When the stroke representing the grace-note points in the opposite direction to the movement of the notes, the grace-note is approached by a skip from the first note, and is the note next above or below the second note as indicated by the stroke. Thus



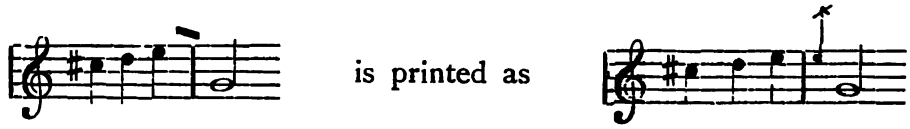
(ii.) When the stroke however points in the same direction as the movement of the notes, the interpretation which I have adopted will be found to differ with the distance apart of the notes between which the grace-note occurs.

In the case of notes a 2nd or a 3rd apart, I assume that the next note above or below the second note (according to the direction of the movement) is supplied as a grace-note. This appears to be in accordance with Purcell's rule. Thus





But in the case of notes a 4th or more apart it is often extremely awkward to skip from the first note on to a grace-note next above or below the second note. Therefore I have assumed that the grace-note to be supplied is a repetition of the first note; a very common figure in the old printed editions of Purcell and Blow. Thus



With regard to the performance of these graces in singing, it seems most likely that something of the nature of an Appoggiatura, with perhaps a slight stress on the grace-note, is intended rather than the Scotch snap.

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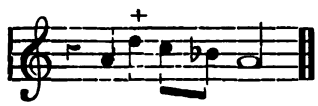
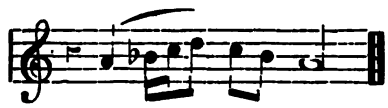
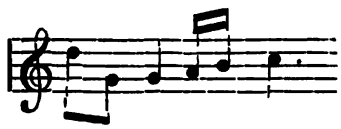
However that may be, it is probable that a good deal must have been left to the discretion of the singer in the execution of graces. Indeed it is quite likely that the choice of a grace may have been left to his taste.

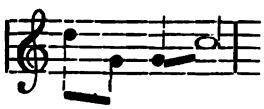
Mention has been made already of the Cadent, which Simpson and Colman indicate by the sign which Purcell uses for the back fall. This Cadent might well be used in passages in the Masque such as those on pp. 13 and 14.

Another grace which might be used appropriately is the "elevation" of Simpson, the "slide" of Purcell: which is a little run of a third, and is thus explained by Simpson (see Dannreuther, p. 66):—

Elevation  Exp. 

This grace is mentioned here because it is one that occurs very frequently in Blow's "Amphion Anglicus," and as it was a favourite with the Composer, one might expect it to be found in this Masque. And there is some reason for thinking that the transcriber of the MS. may have intended his grace-mark to be sometimes the "Elevation." For the passage on p. 83, bar 1, which I print as it appears in the British Museum MS.,

 is written as follows in the Westminster Abbey MS.:—



So that a singer would have some authority for introducing this grace instead of the fore fall in passages where it might be thought more appropriate. The corresponding downward run of a third is called by Simpson a Double Backfall, and may be equally admissible.

But whatever graces are preferred it is evident from what Simpson says that they should be performed with the utmost smoothness: indeed his words seem to suggest that little more than a mere sliding or portamento is required. Thus he describes "Smooth" (i.e. unshaked) Graces as "when in rising, or falling, a *Tone*, or *Semitone*, we seem to draw as it

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were, the Sound from one *Note* to another, in imitation of the Voice" (he writes of course for viol-players). Again, "sometimes a *Note* is graced by sliding to it from the *Third below*, called an *Elevation*, now something obsolete. * * * * This sliding a *Third* * * * is alwayes done upon one String." Again of the Cadent, "a Note is sometimes graced by joyning part of its sound to the note following." (Dannreuther, p. 65.) But here, as before, it seems desirable to trust to the taste and discretion of the singer.

Another sign used for some sort of shake is (𝆖). It is frequently met with in MS. Music of the period more generally accompanied by dots (𝆖. or 𝆖:). I have not seen an explanation of this sign showing exactly which of the numerous kinds of shake in use at the time is intended; but perhaps this is a matter of no great importance, so long as some kind of shake is introduced.

The time-signatures in this edition are those employed in the MSS., excepting that I have substituted $\frac{3}{4}$ for the original 3i.

Of the other signatures 𝆵 means a moderate four-time, and 𝆶 a quick.

I have to note a mistake which I made in the Introduction to No. 23, Old English Edition, with regard to the date of a work by Dr. Blow. I suggested that the right date for the New Year's Song, "My trembling song awake," should be 1685-6. As a matter of fact the words are by Thomas Flatman, and are printed in his collected works, where the poem is called "A Song on New Year's Day before the King Car. 2. Set by Dr. Blowe $168\frac{2}{3}$." This Ode was edited by Dr. Mann for performance at the Conference of the Incorporated Society of Musicians at Llandudno in 1901: I am indebted to him for the correction of this mistake.

I take this opportunity of expressing my thanks to the Very Rev. the Dean of Westminster, for giving me permission to collate from the Westminster Abbey MS. of Blow's Masque, with a view to its publication: to the Rev. Theo. Greatorex, Librarian to the Abbey, for giving me access to the MS.: to Professor Yorke Powell, Librarian of Christ Church, Oxford: and to Mr. W. Barclay Squire, who drew my attention to the Masque, and has given me information with regard to the MSS.

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Dramatis Personae.

VENUS	Treble.
CUPID	Treble.
ADONIS	Bass.
A HUNTSMAN	Alto.
A SHEPHERDESS	Treble.
SHEPHERDS	Alto, Tenor, and Bass.

Chorus of Shepherds and Shepherdesses, Huntsmen, Cupids, Graces, etc.

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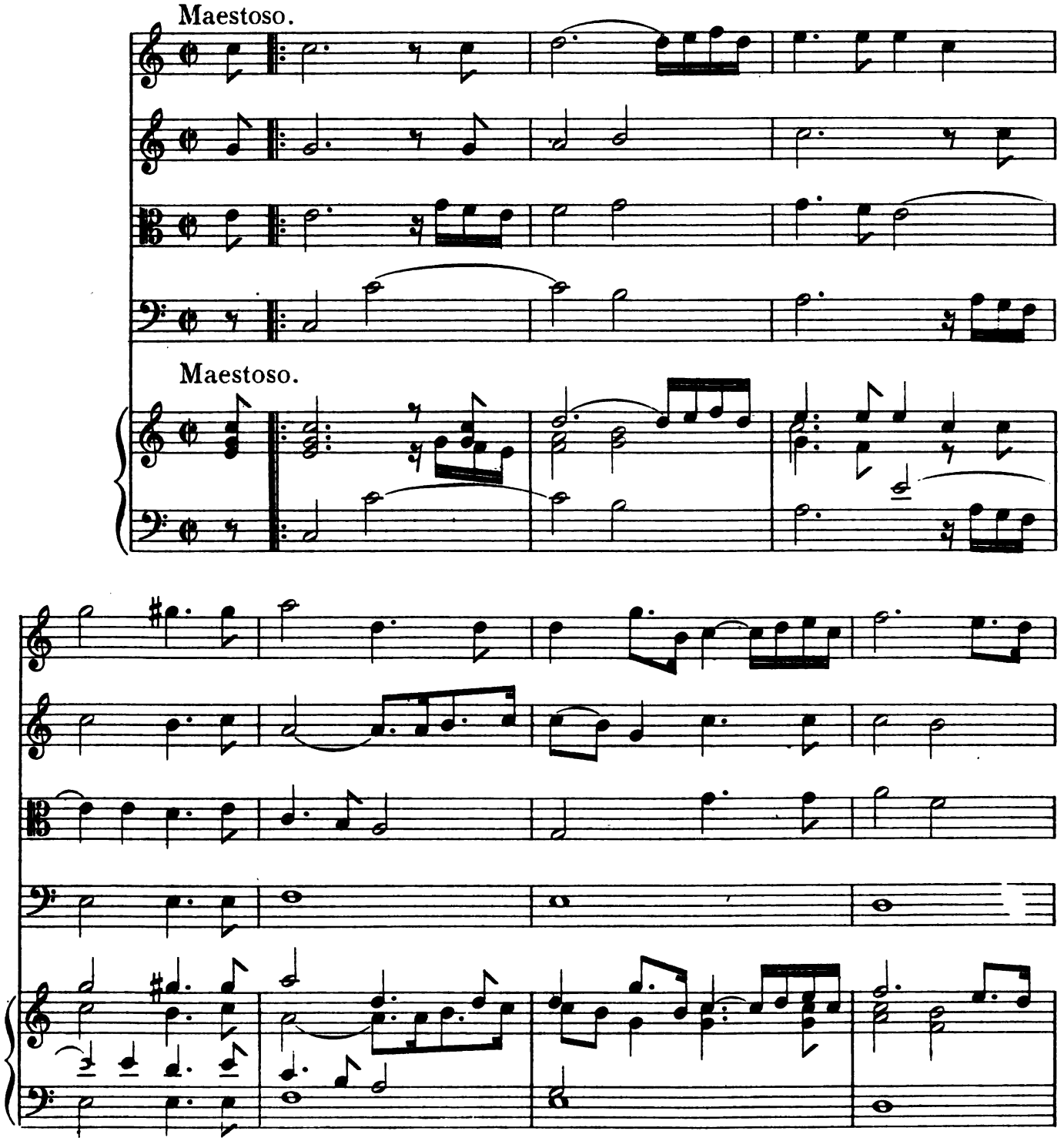
Venus and Adonis.

A Masque for the Entertainment of the King.

OVERTURE.



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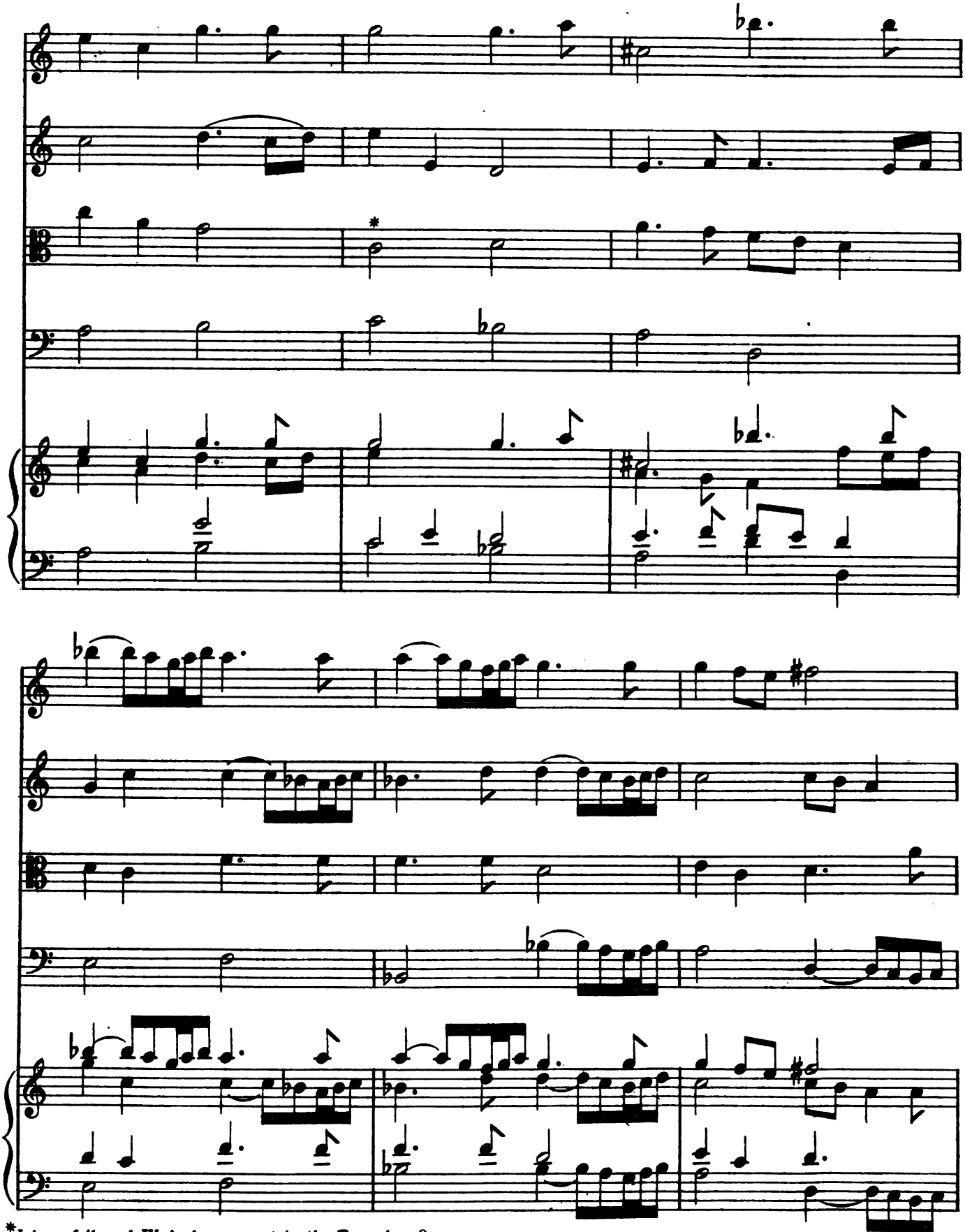

*I have followed W. A. here except in the Tenor bar 9.
The original Viola part is in Mezzo Clef. I have halved the length of the bars.

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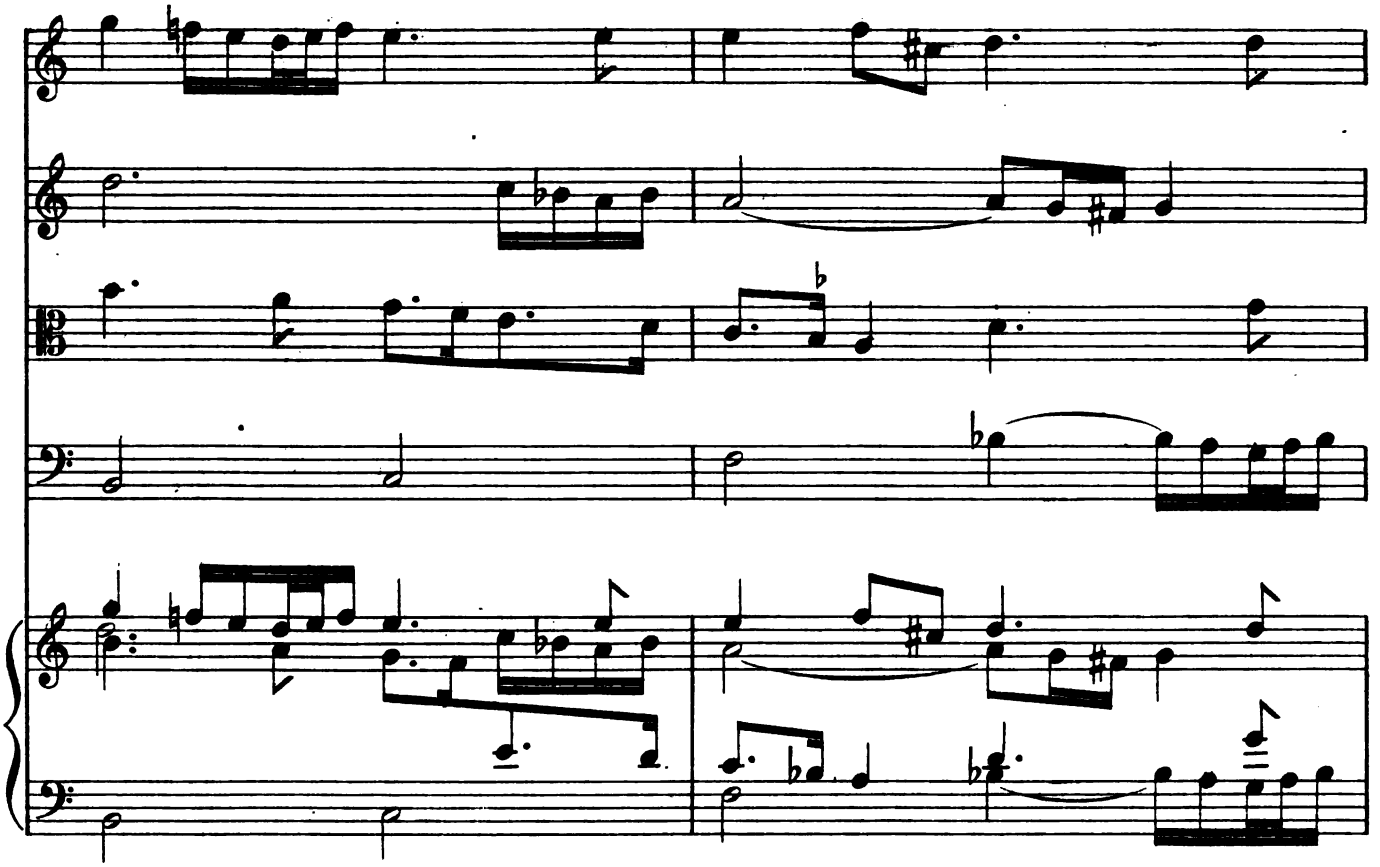

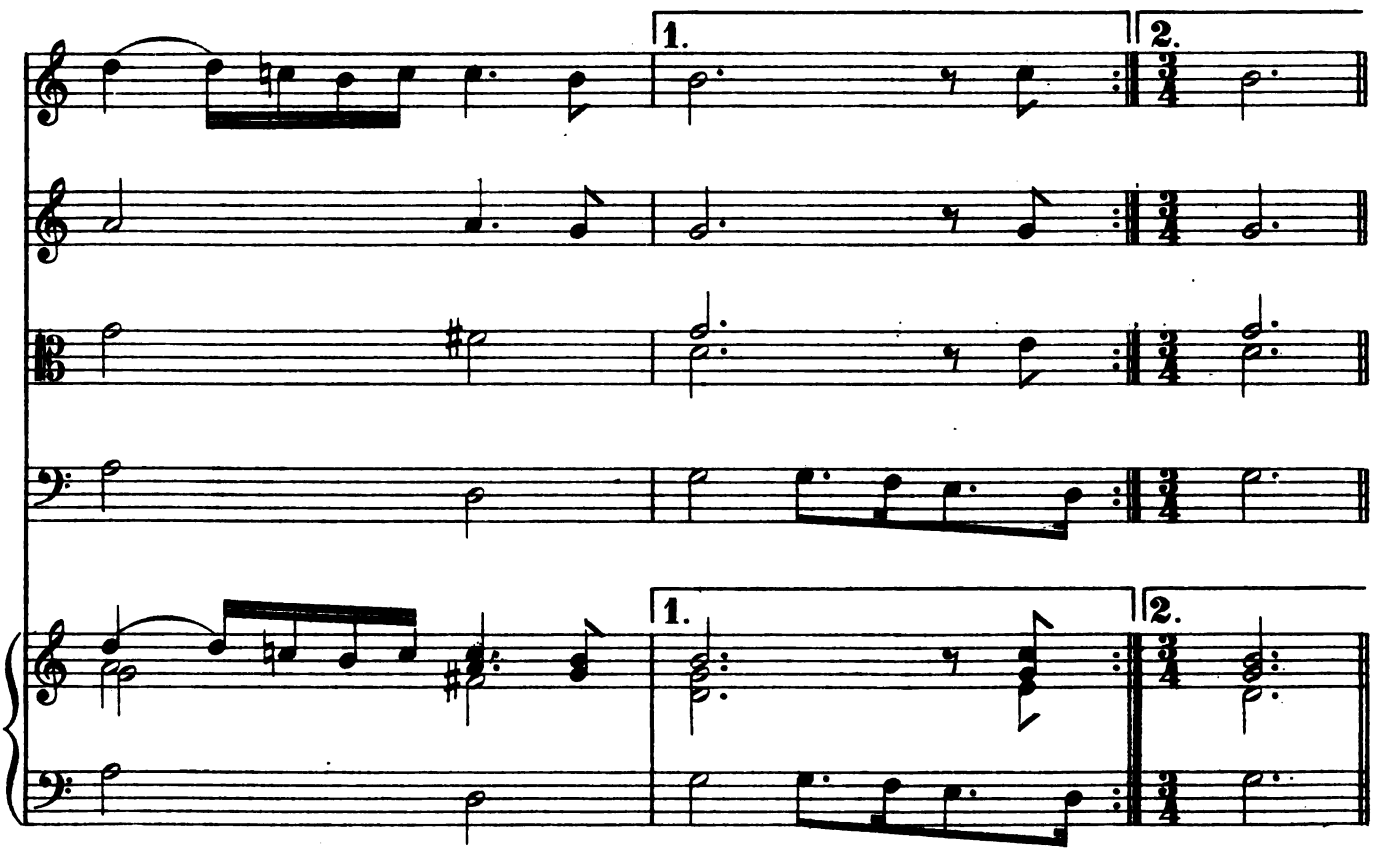

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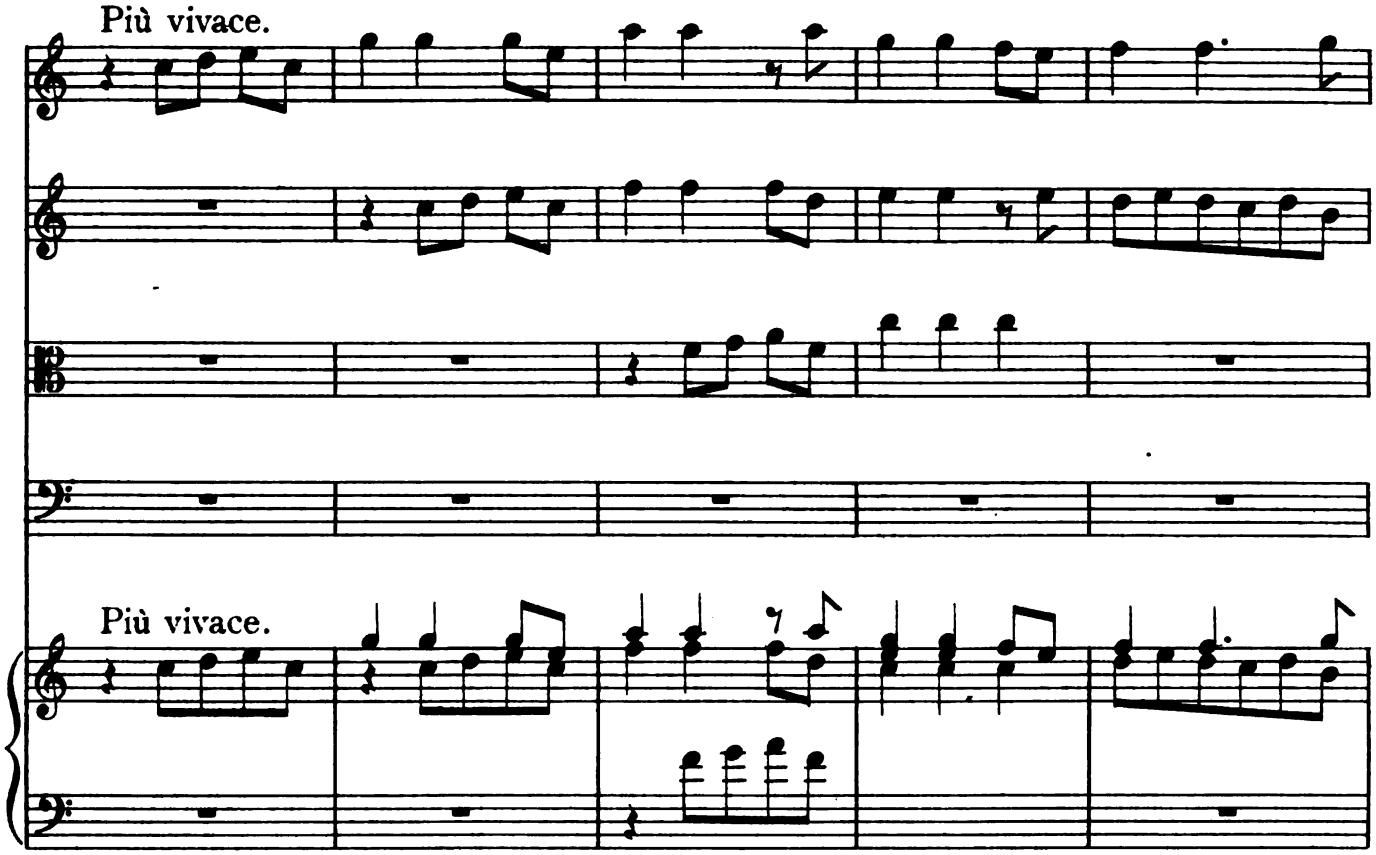

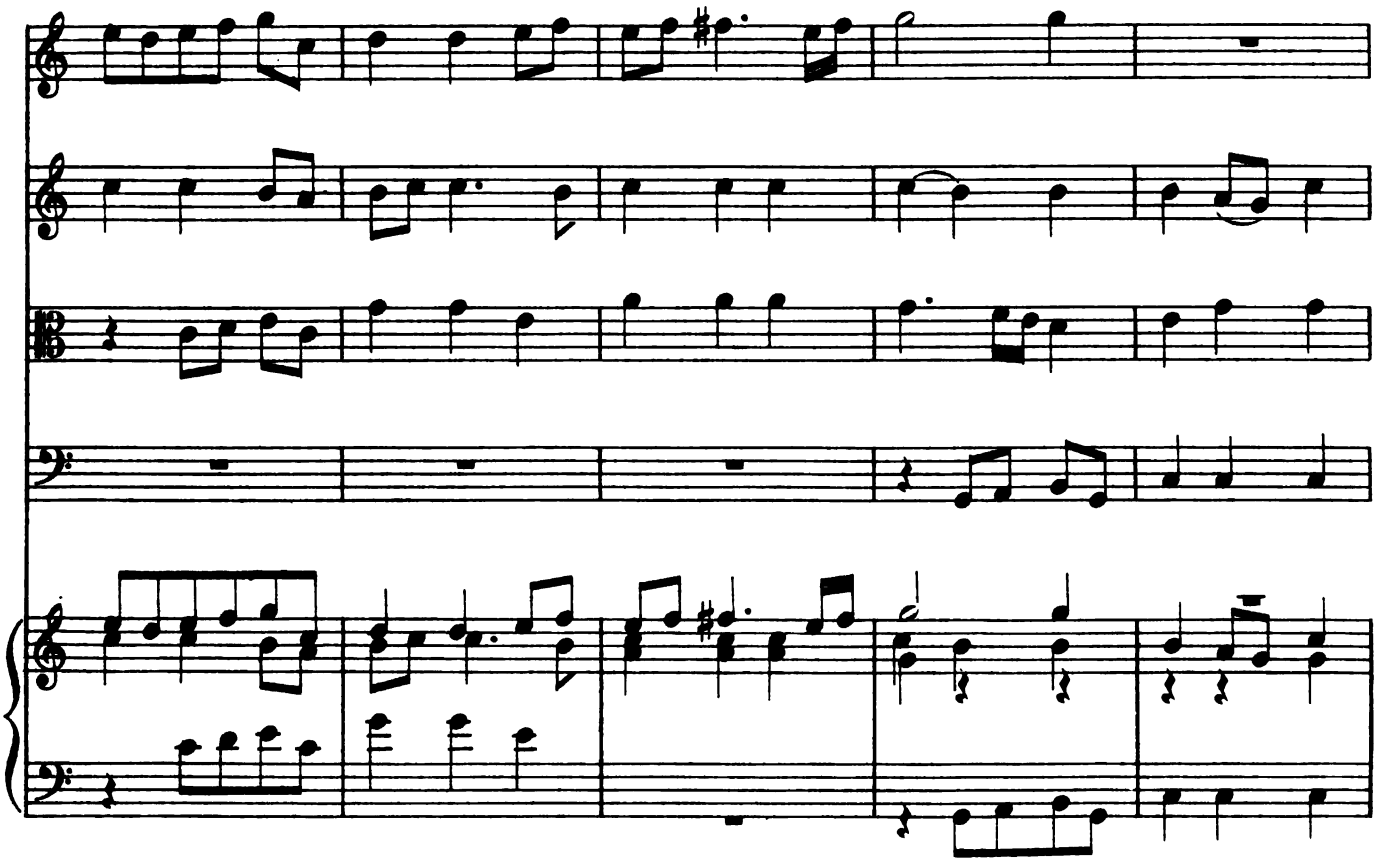

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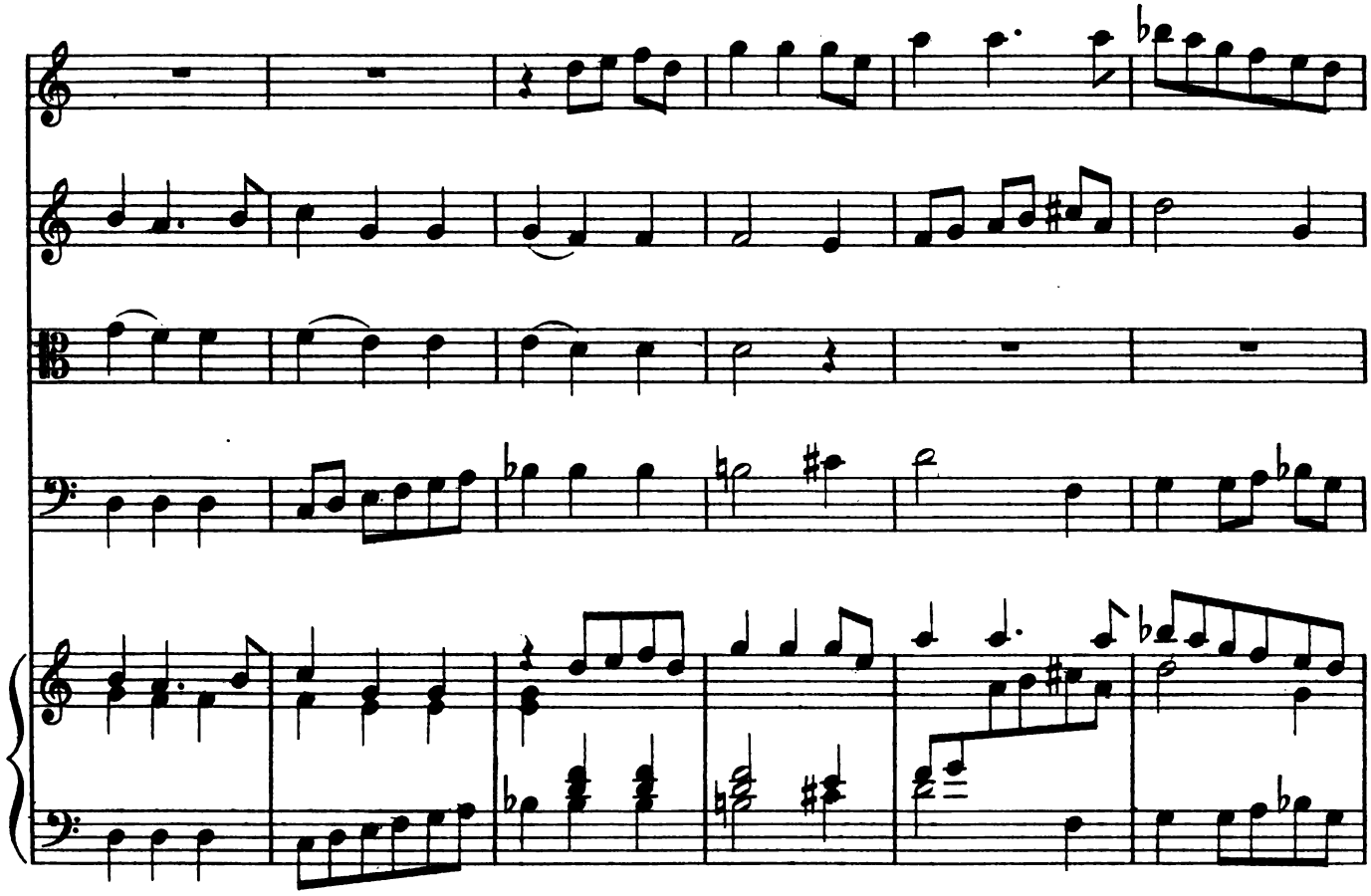

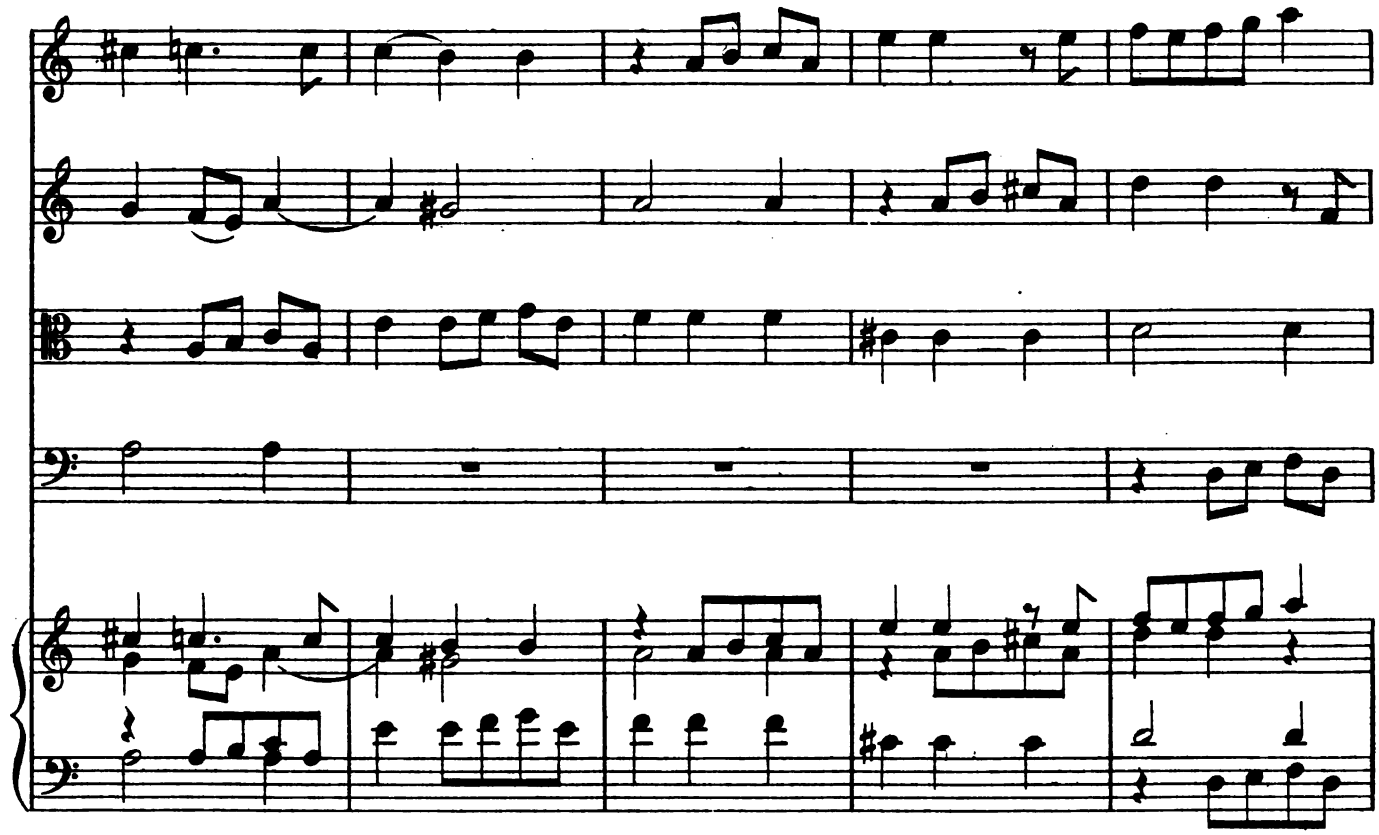

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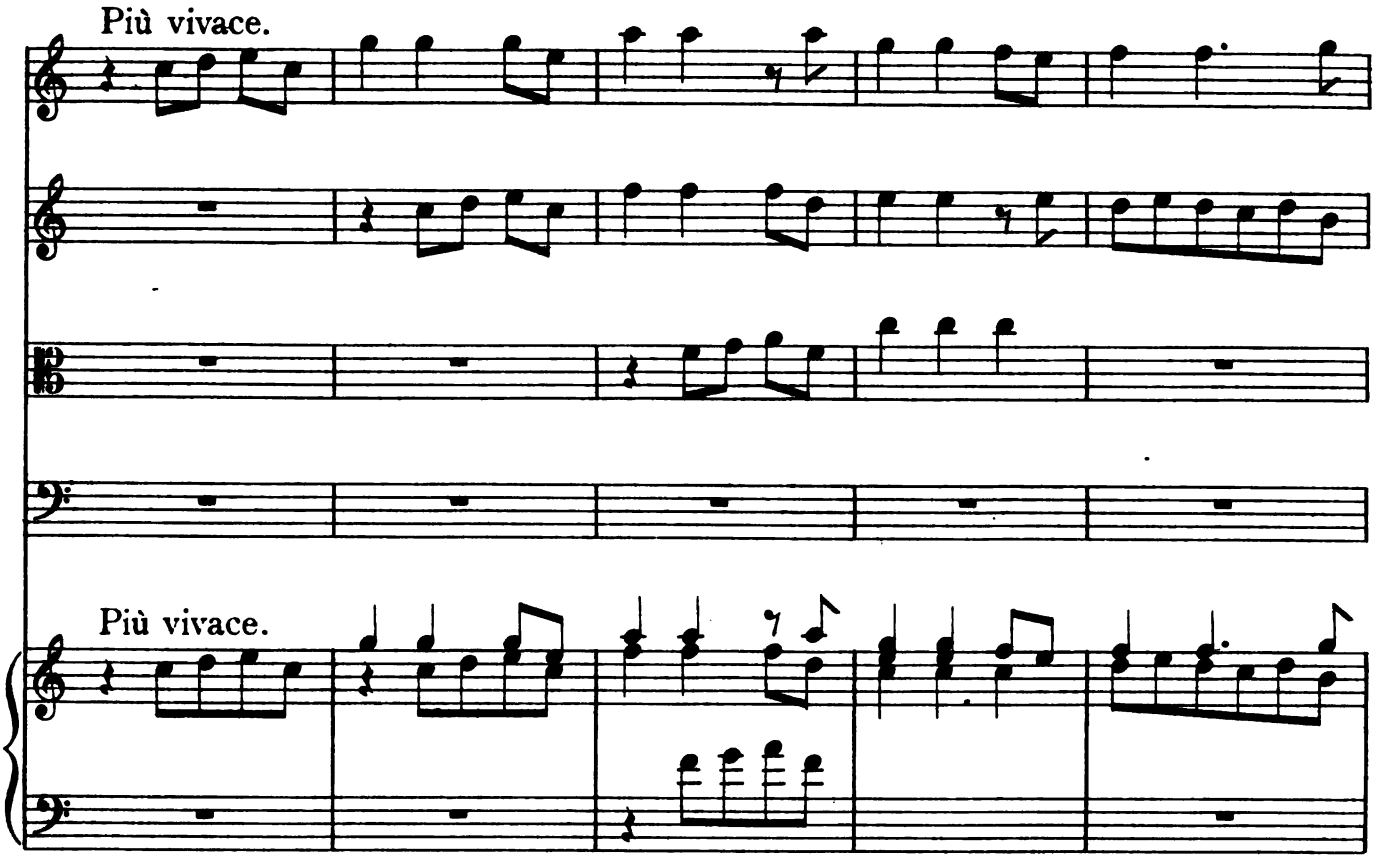

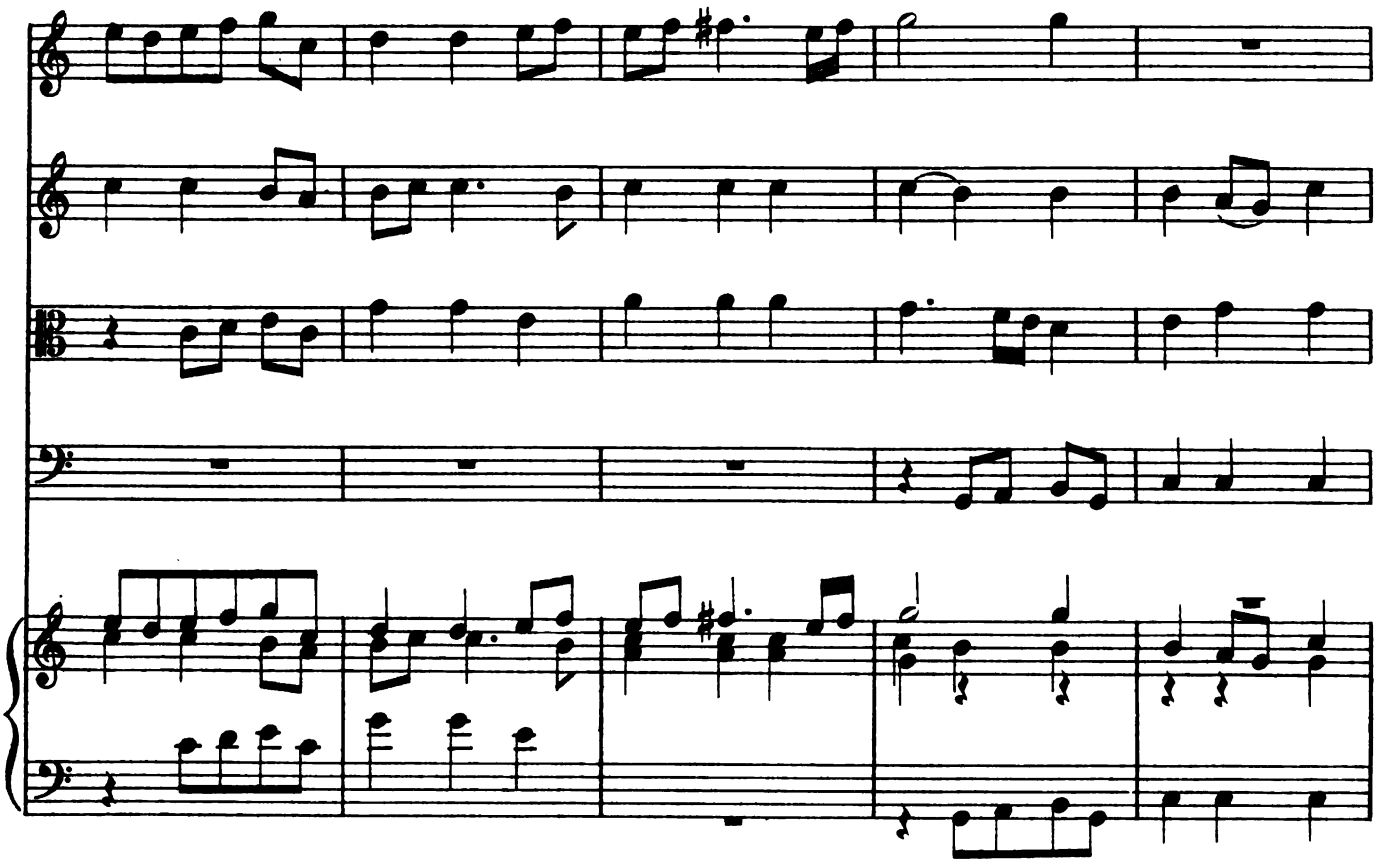

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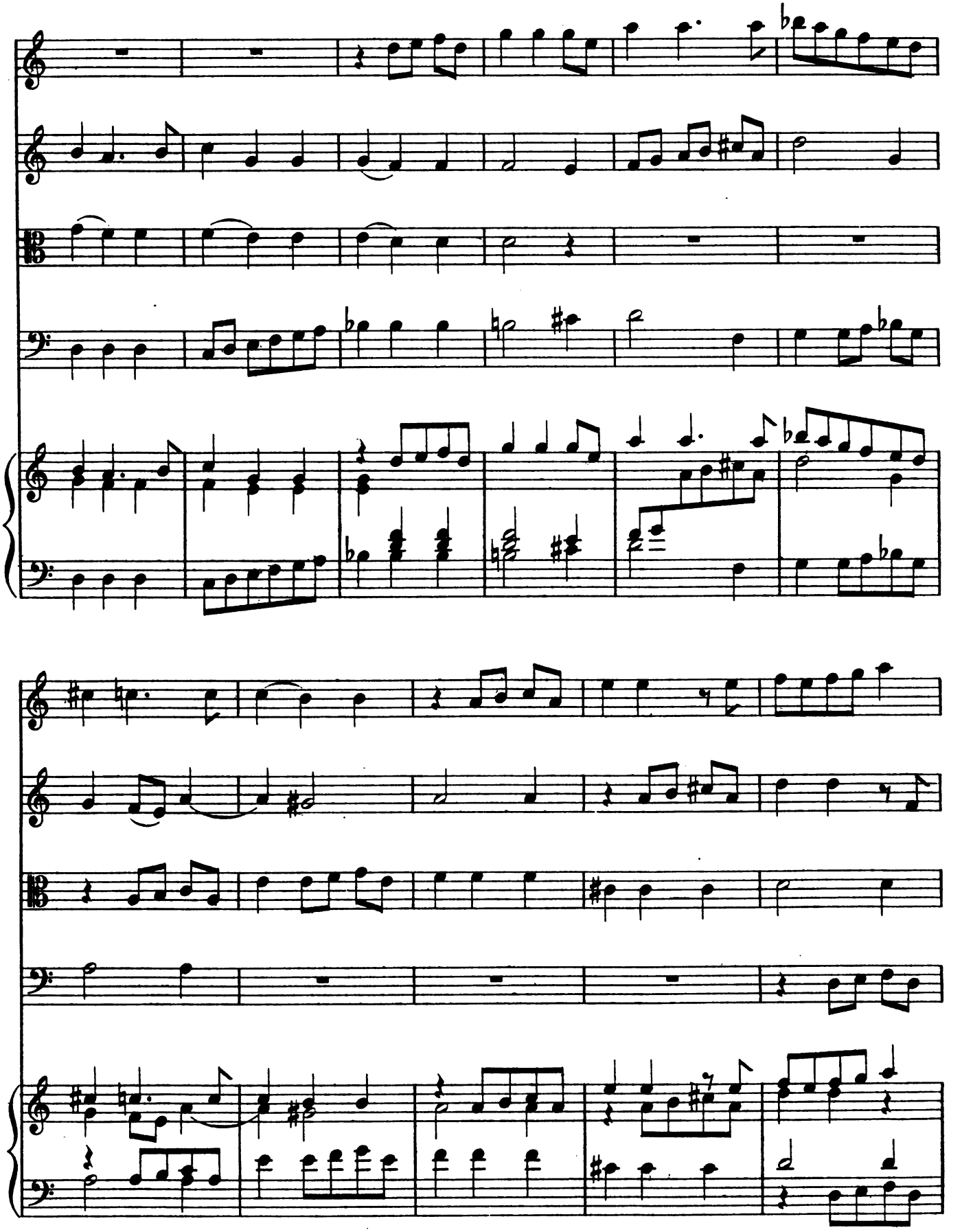

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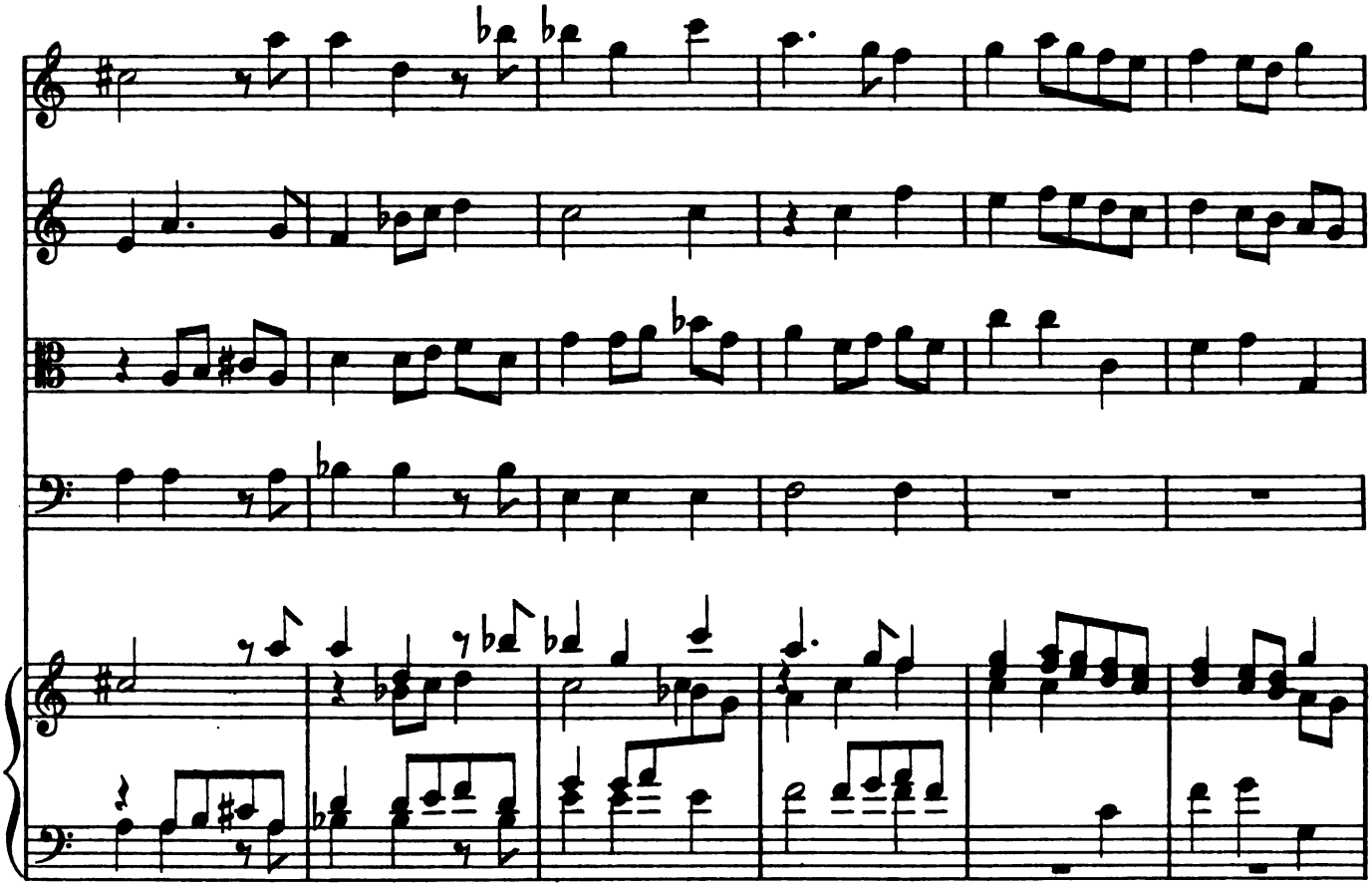

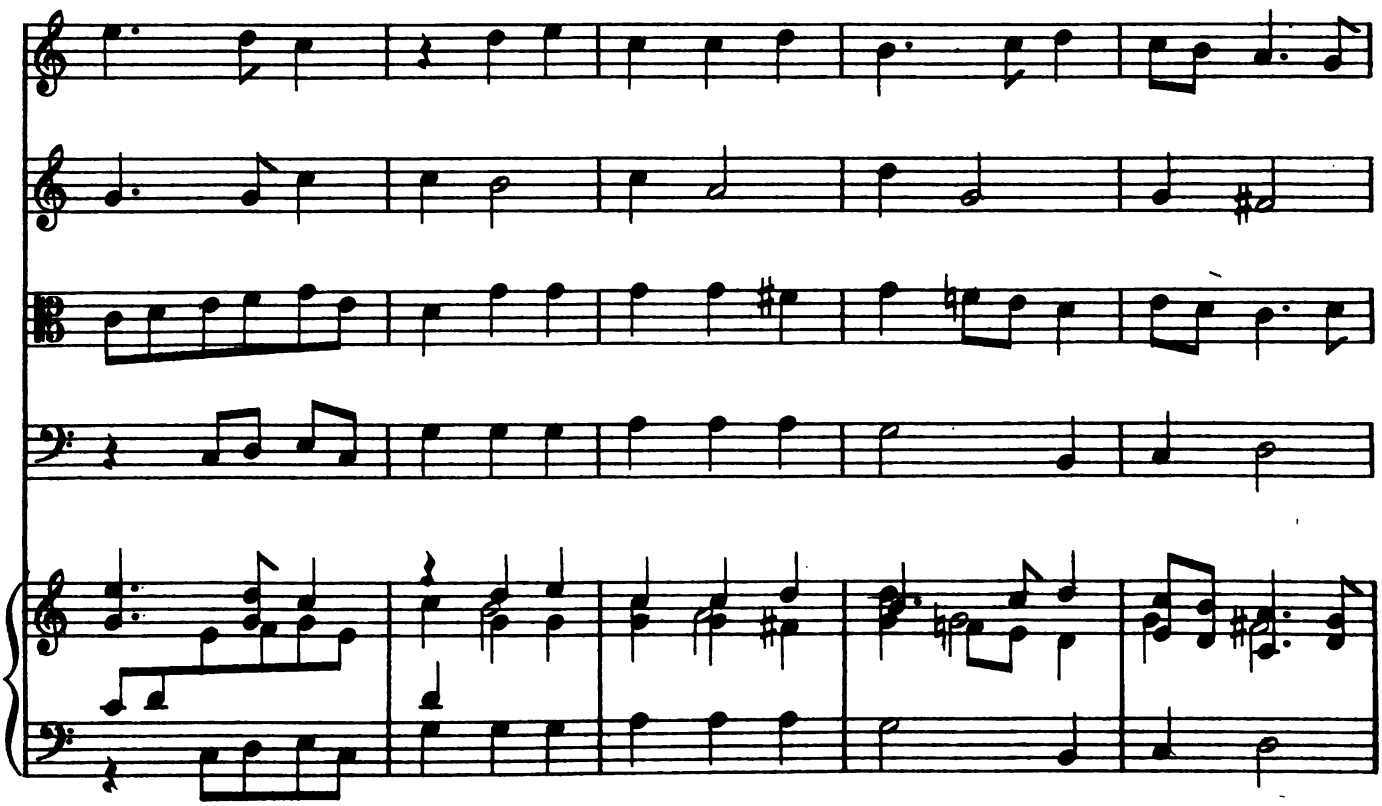

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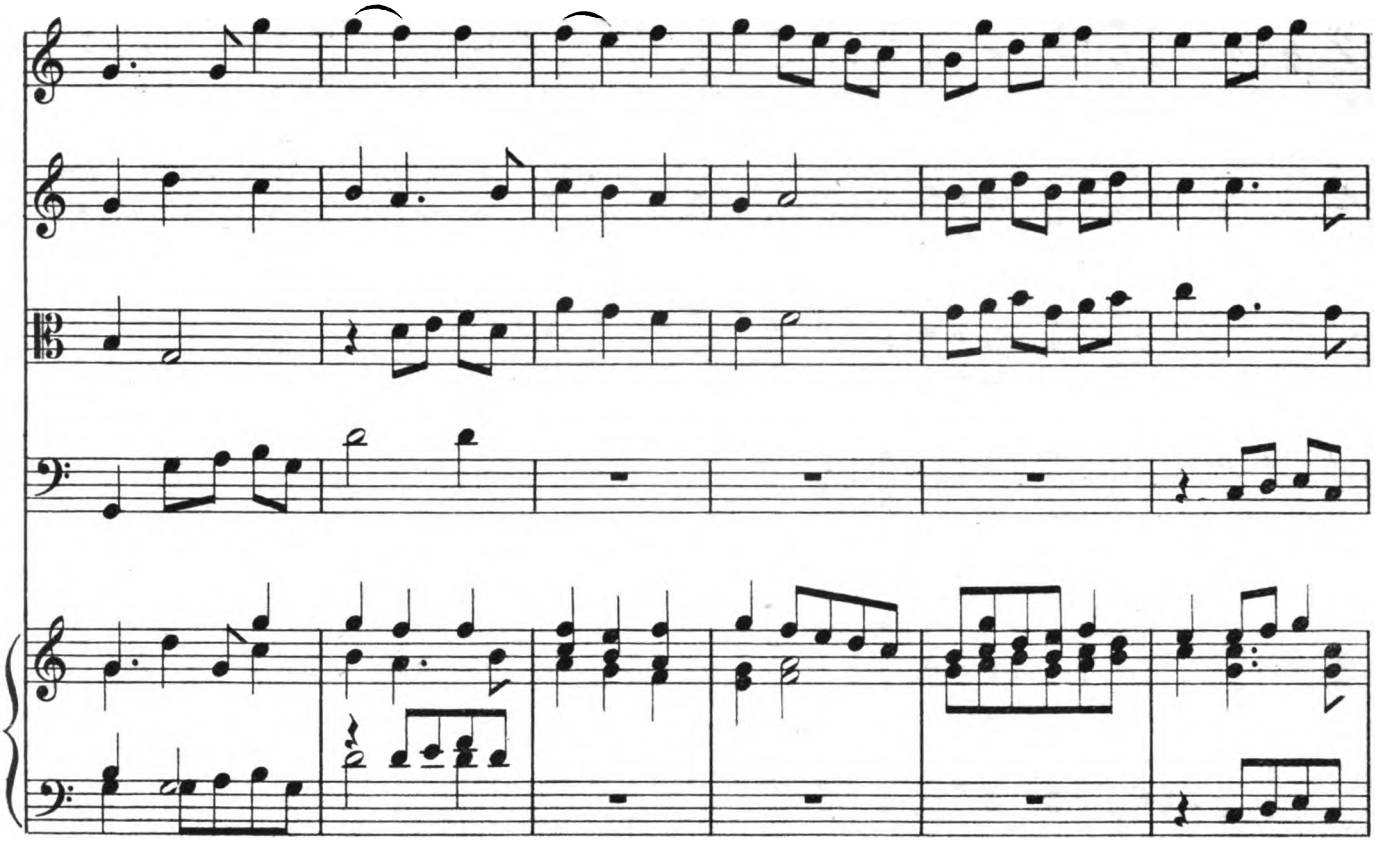

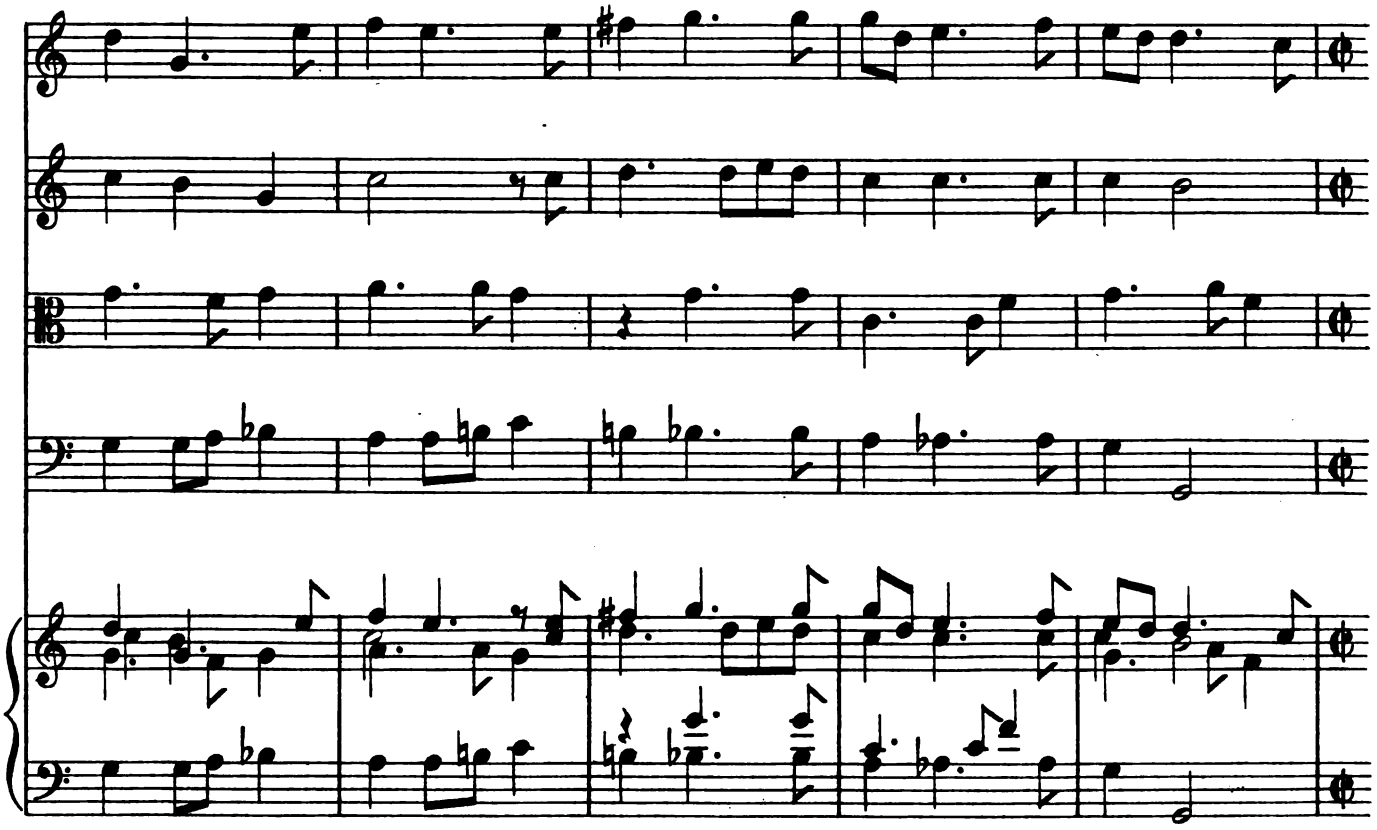

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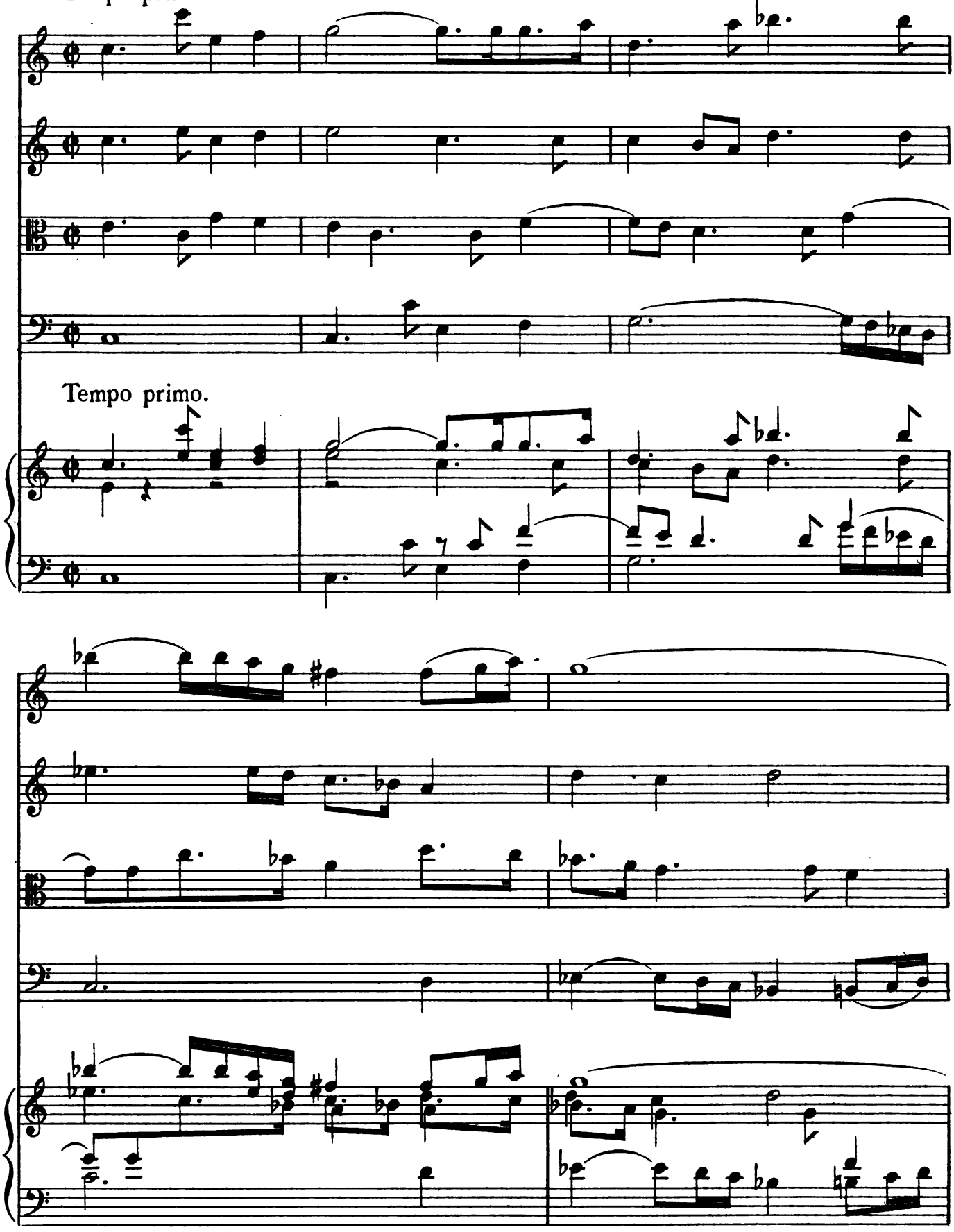
Tempo primo.

Tempo primo.



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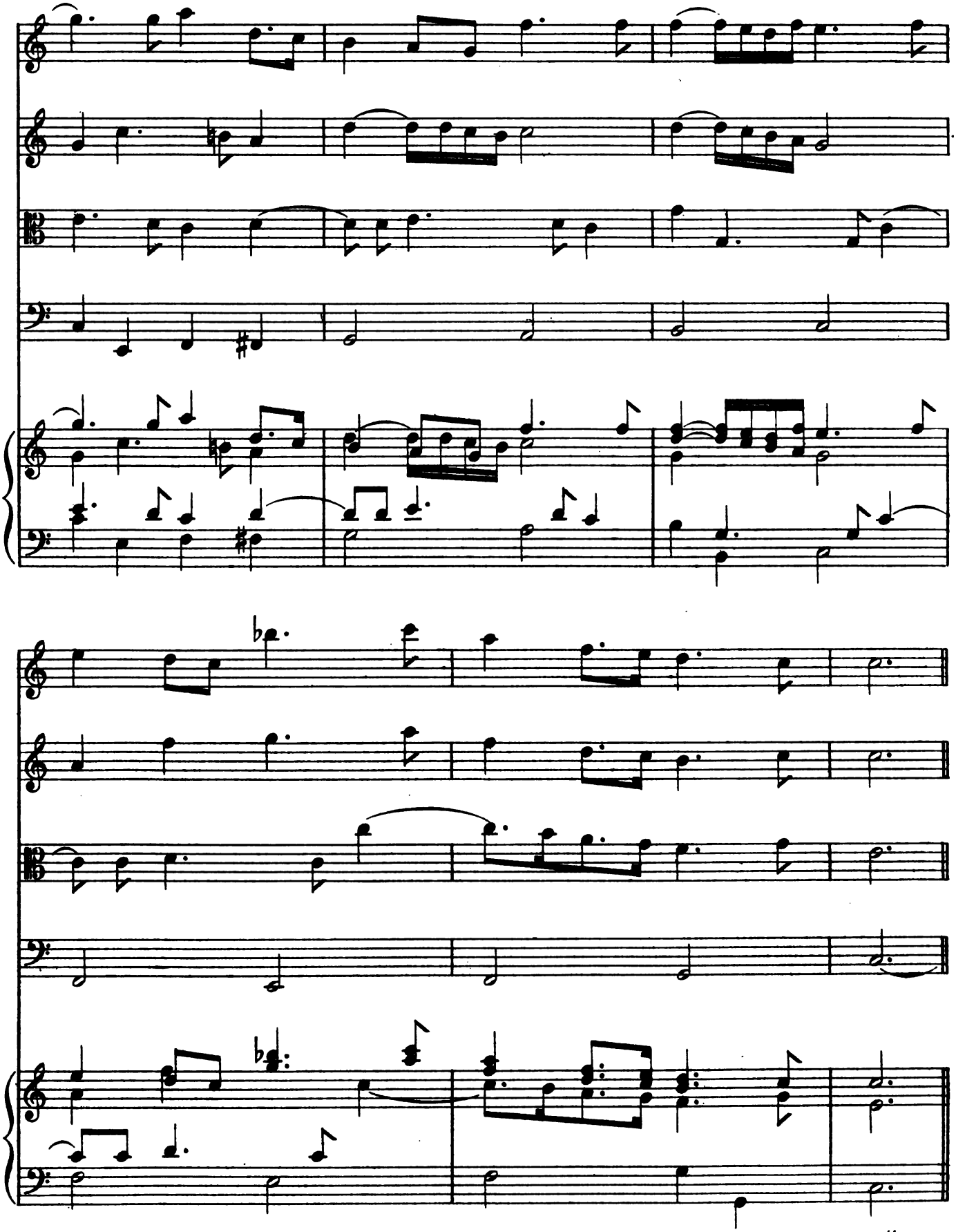

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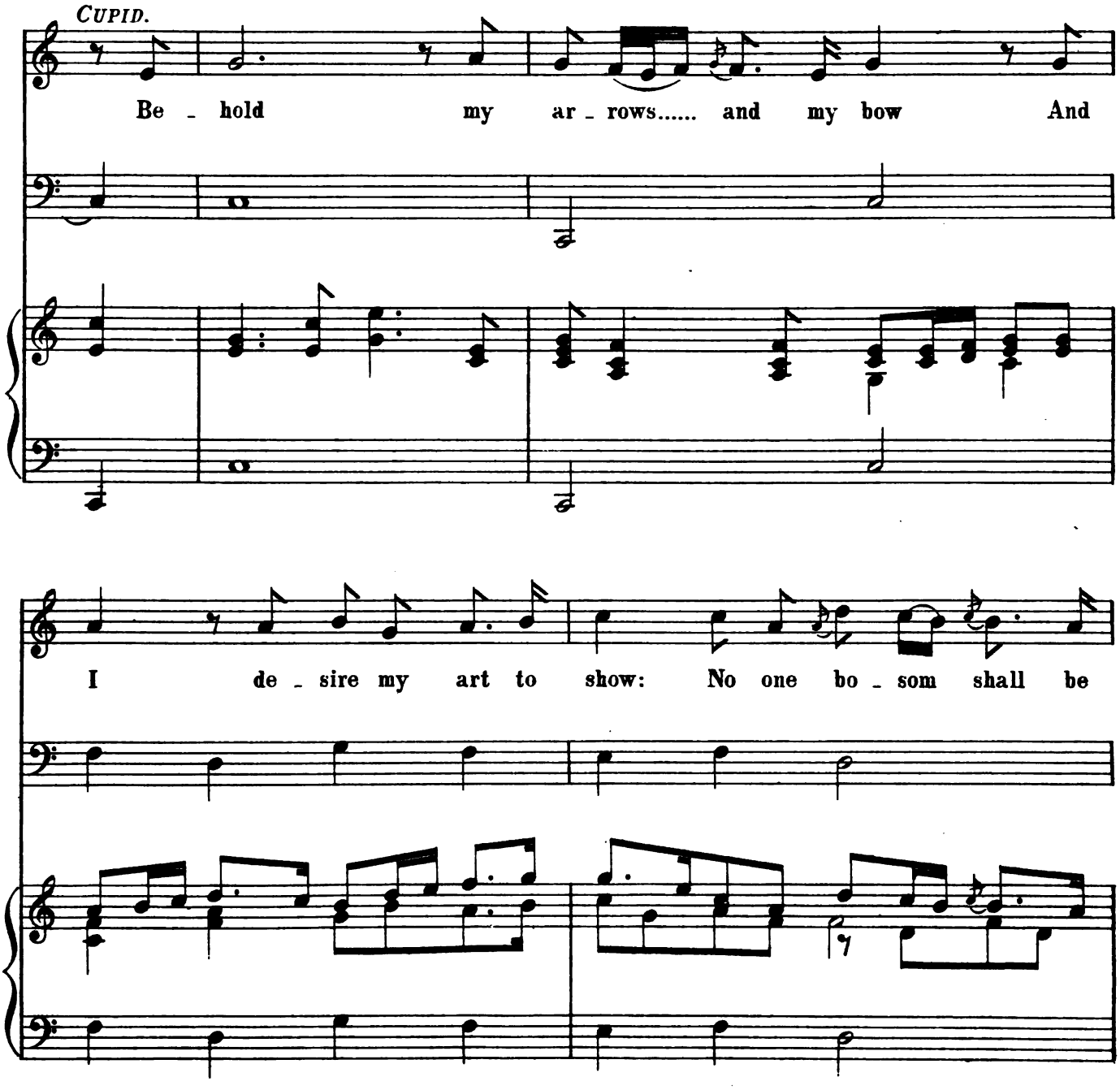
The Prologue: The Curtain is drawn where is discovered Cupid with a bow in one hand and an arrow in the other and arrows by his side, and round him Shepherds and Shepherdesses.

CUPID bows and sings.

THE PROLOGUE.



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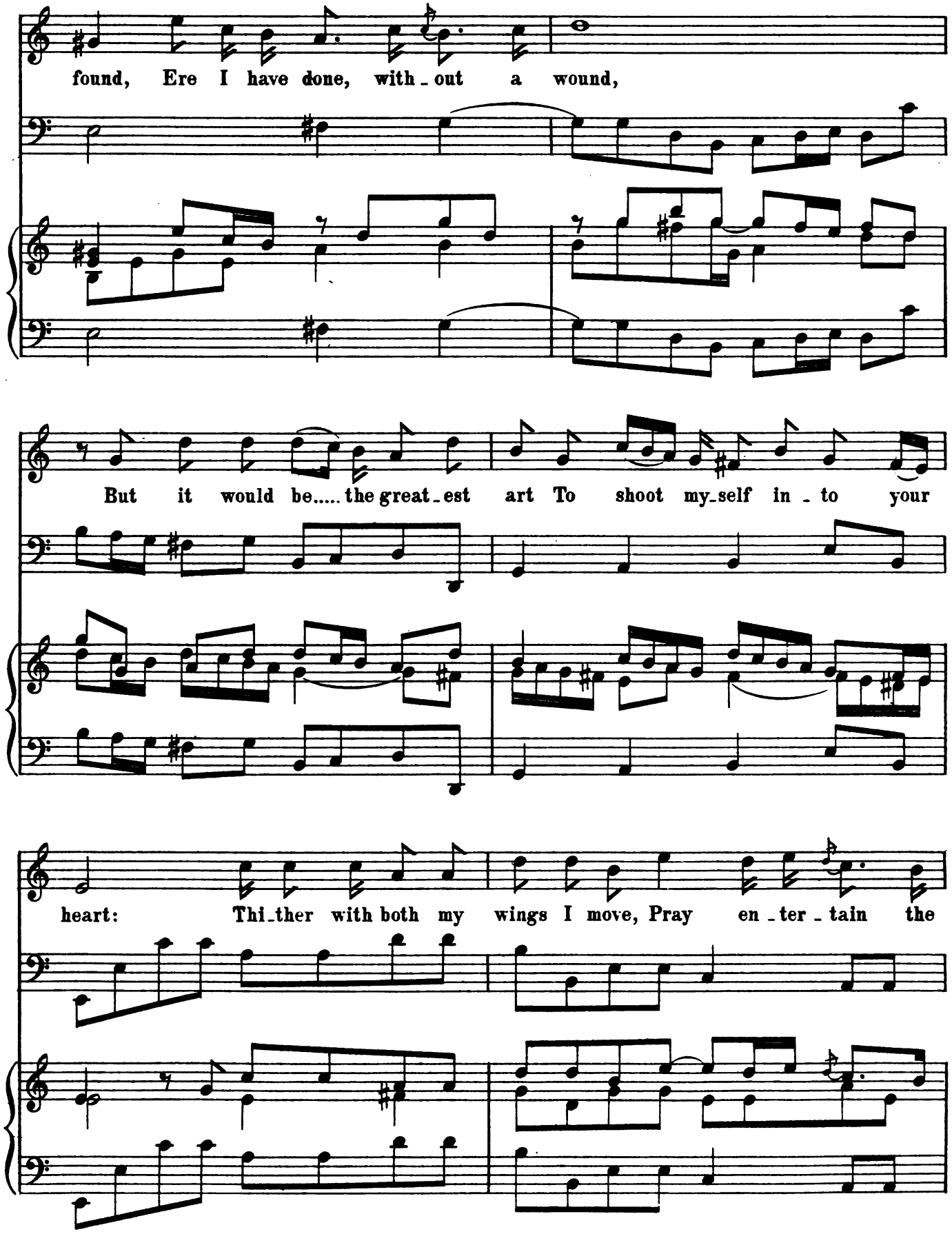

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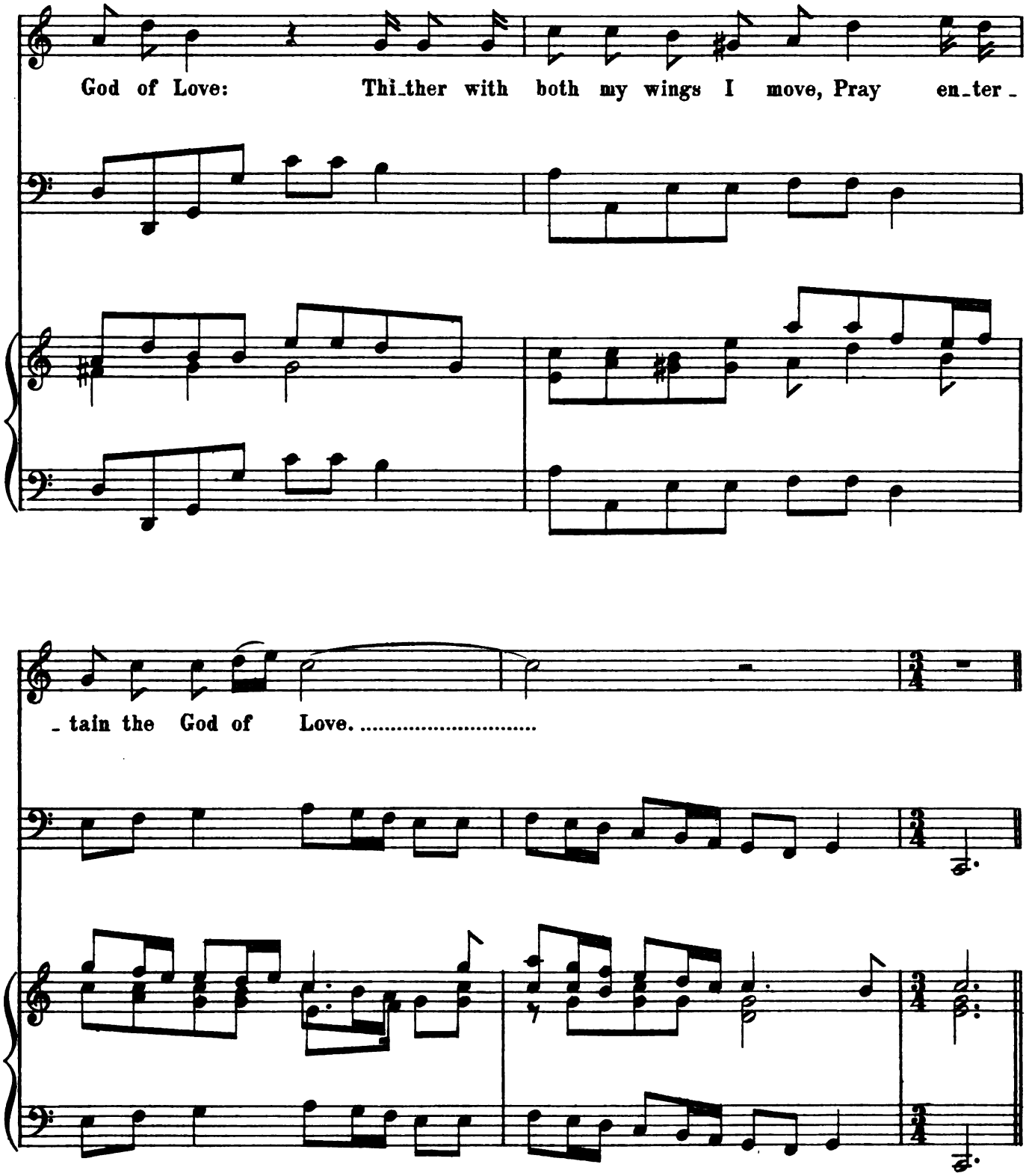

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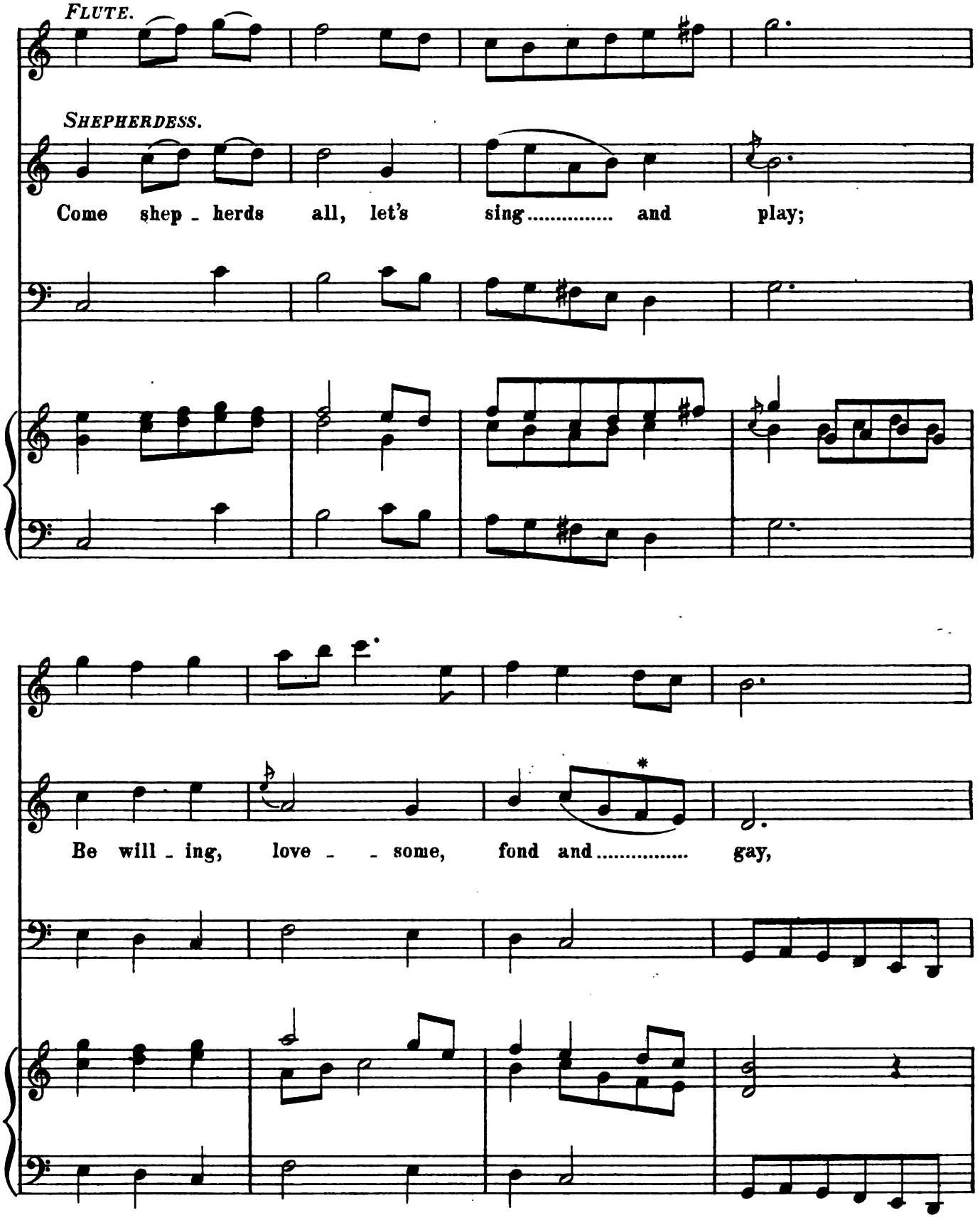

* This F is ♯ in W. A.

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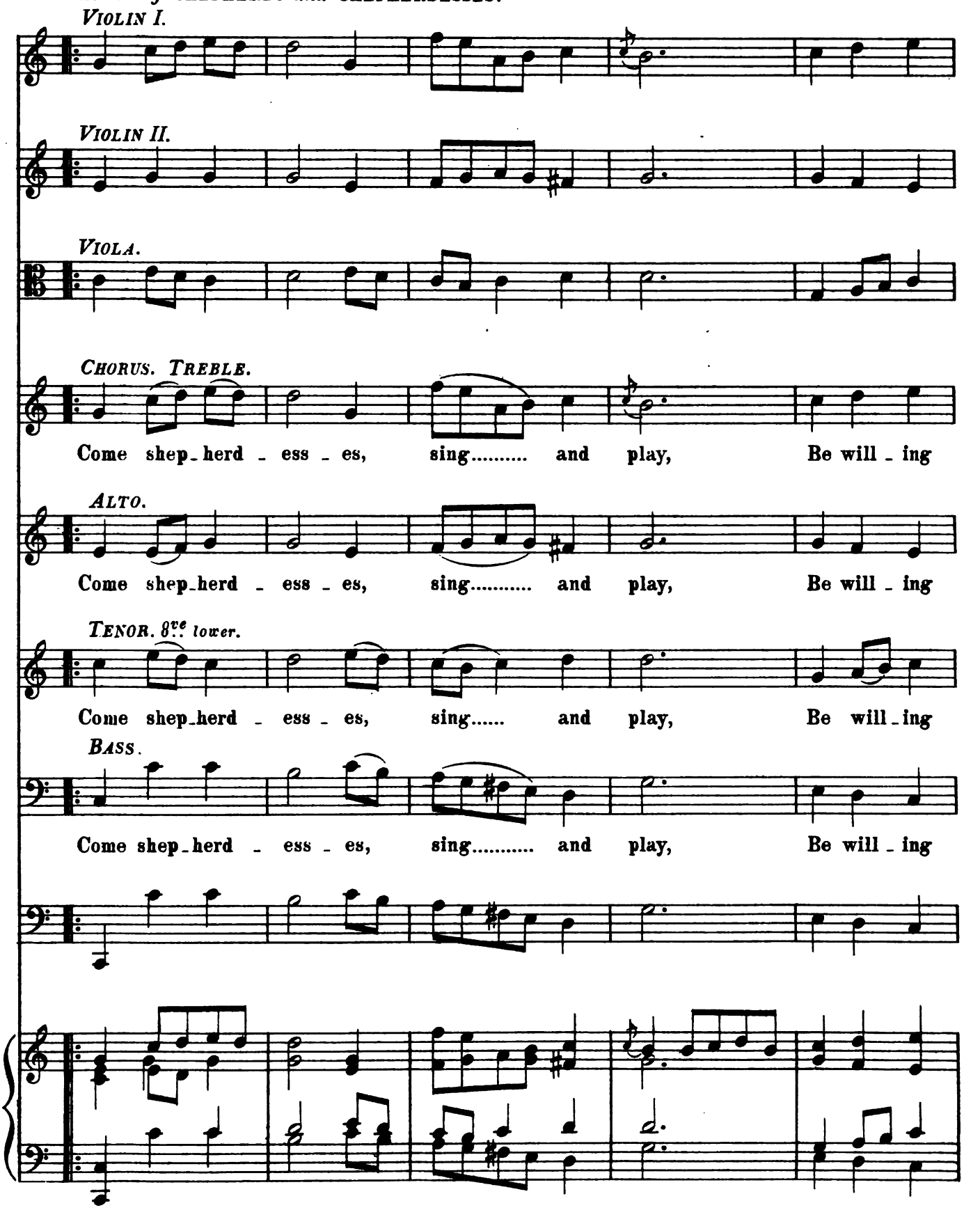
Chorus of Shepherds and Shepherdesses.



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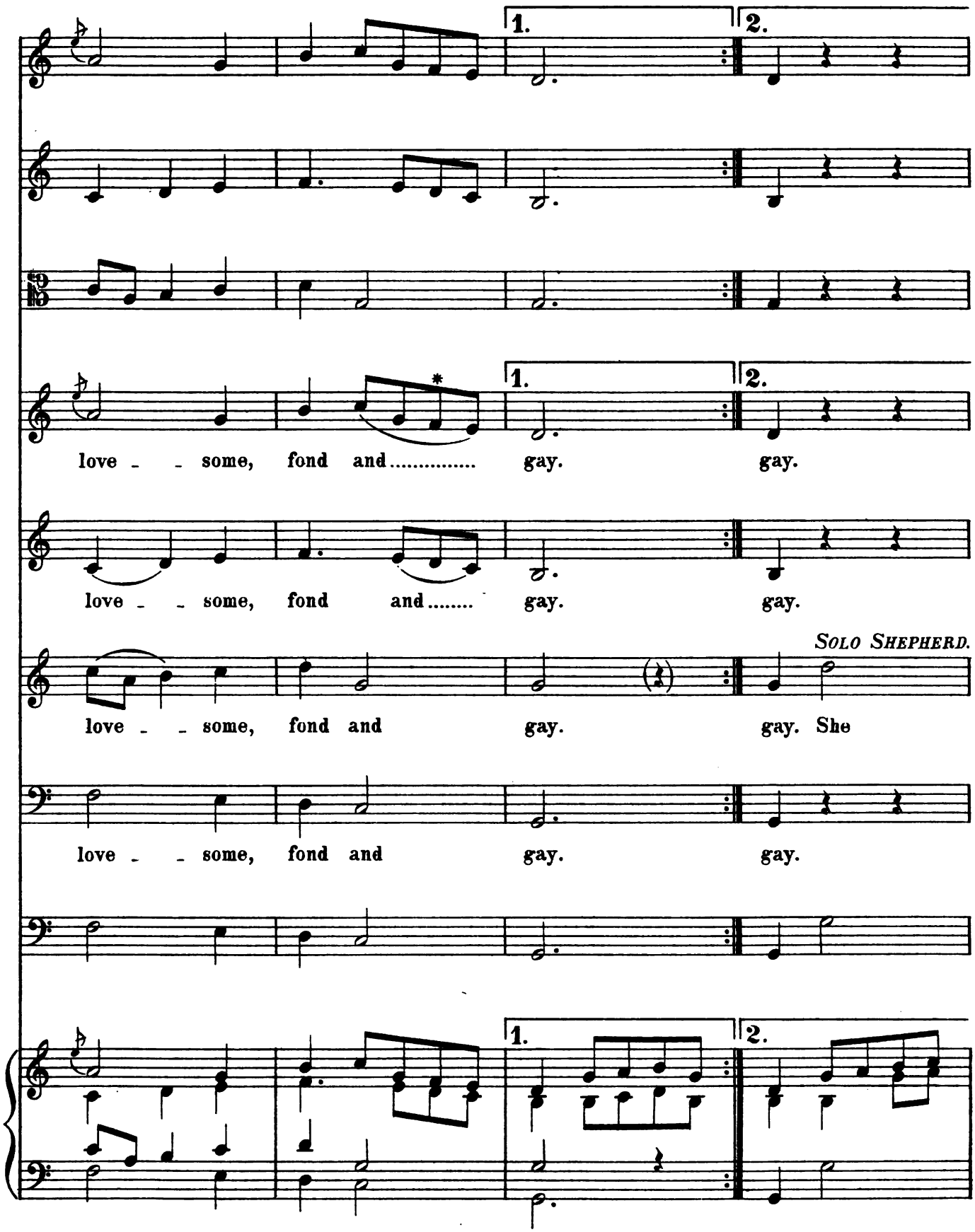

*This F is ♯ in W.A.

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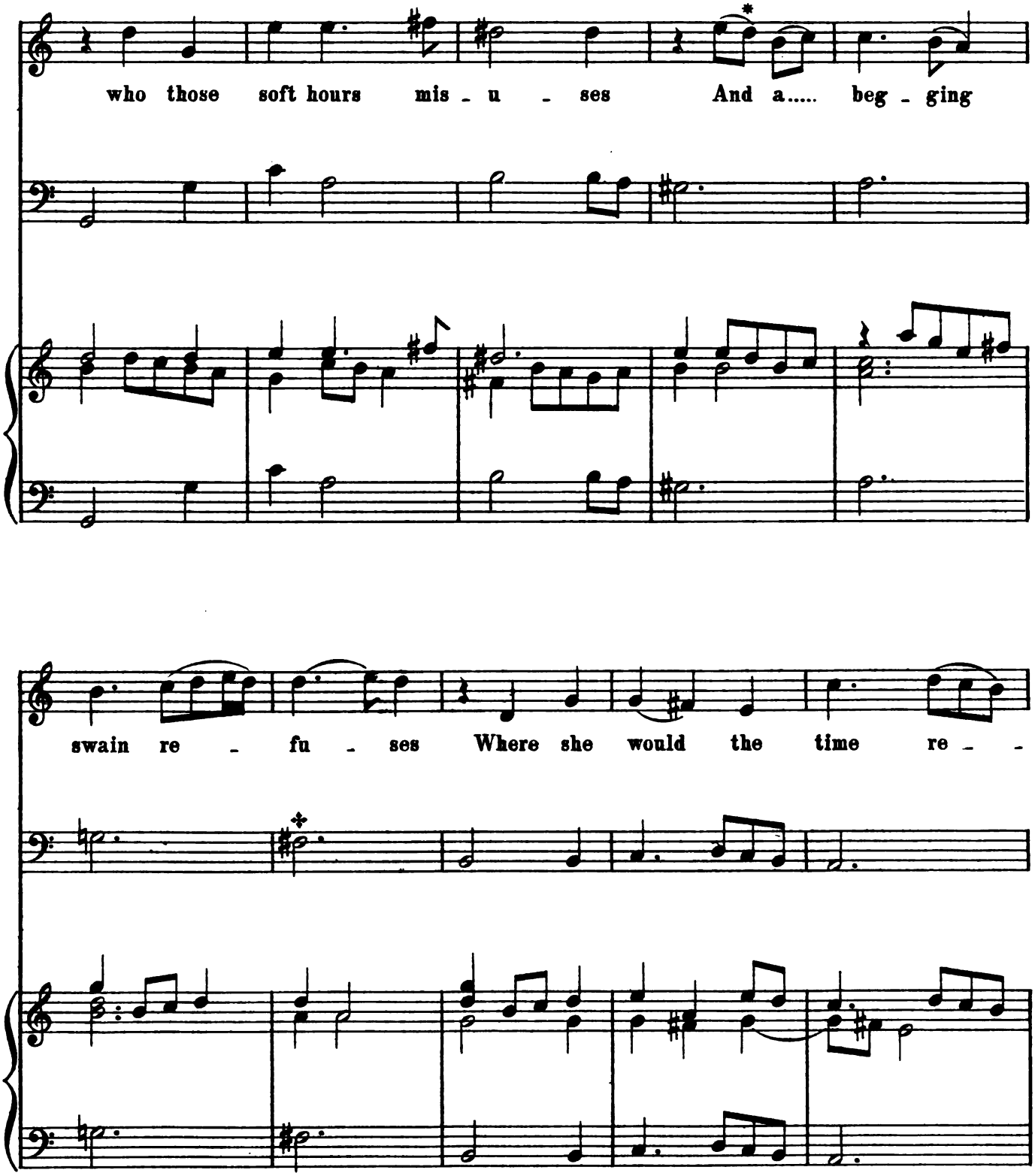

* This D is ♯ in W. A.

✣ This F is not marked ♯ in W. A.

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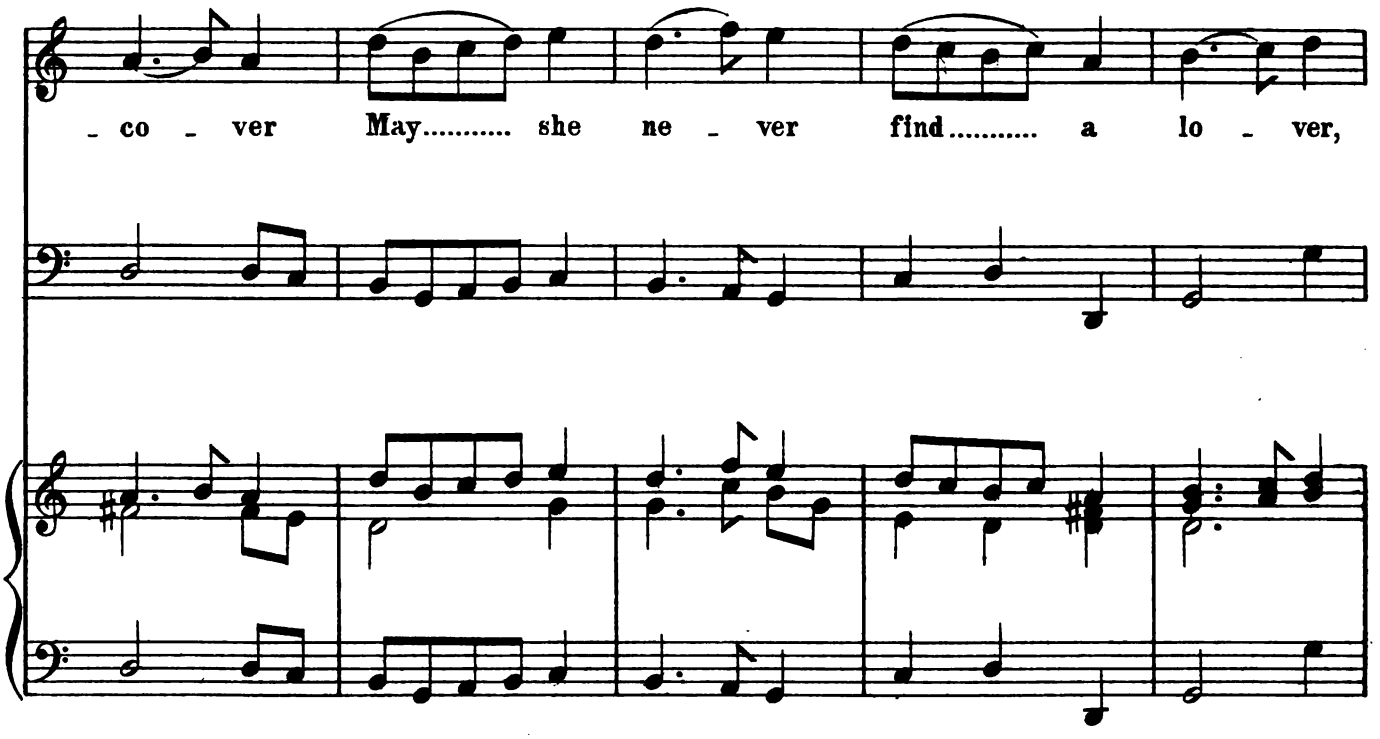

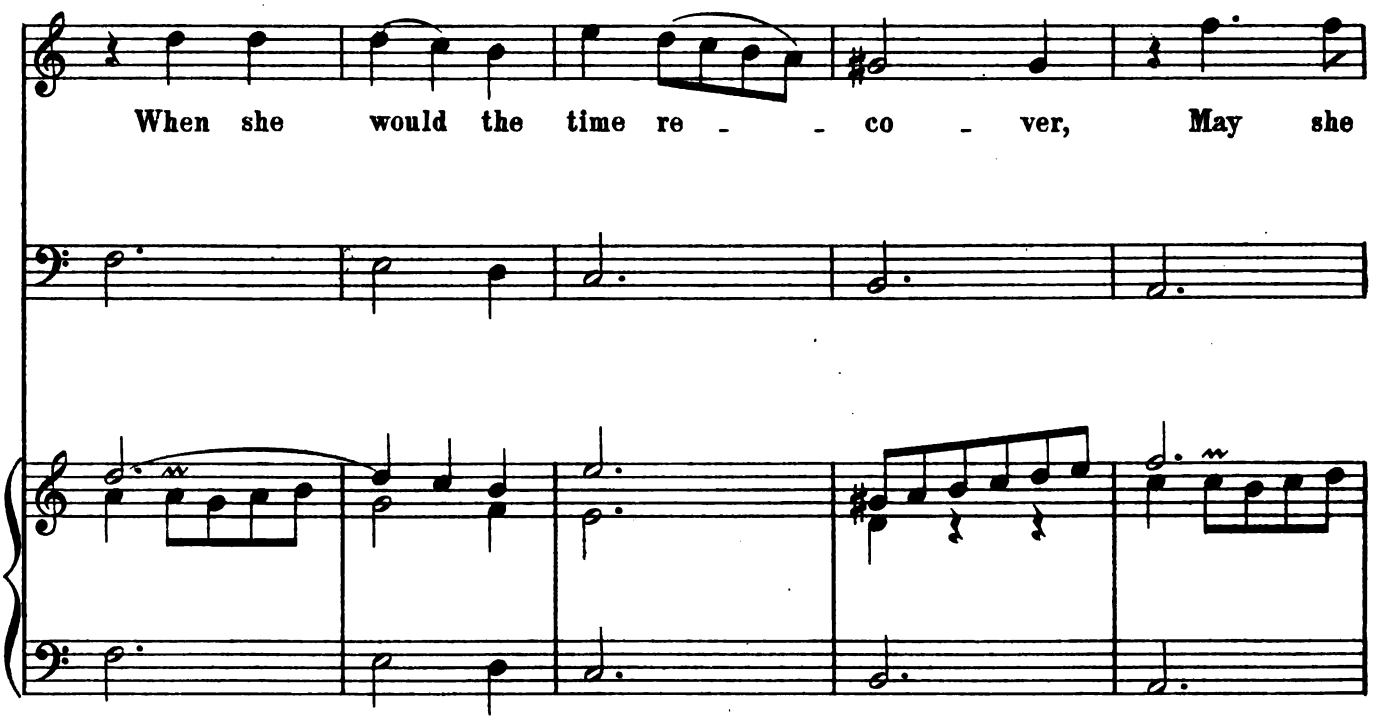

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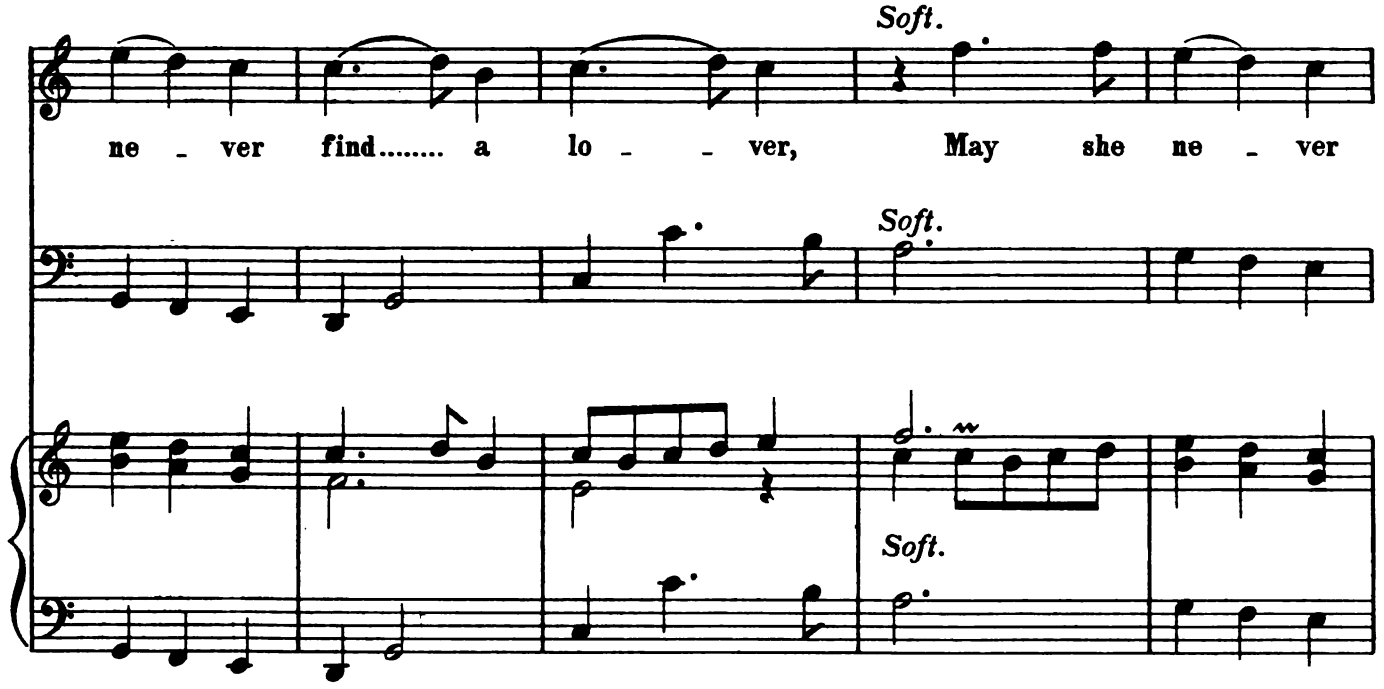

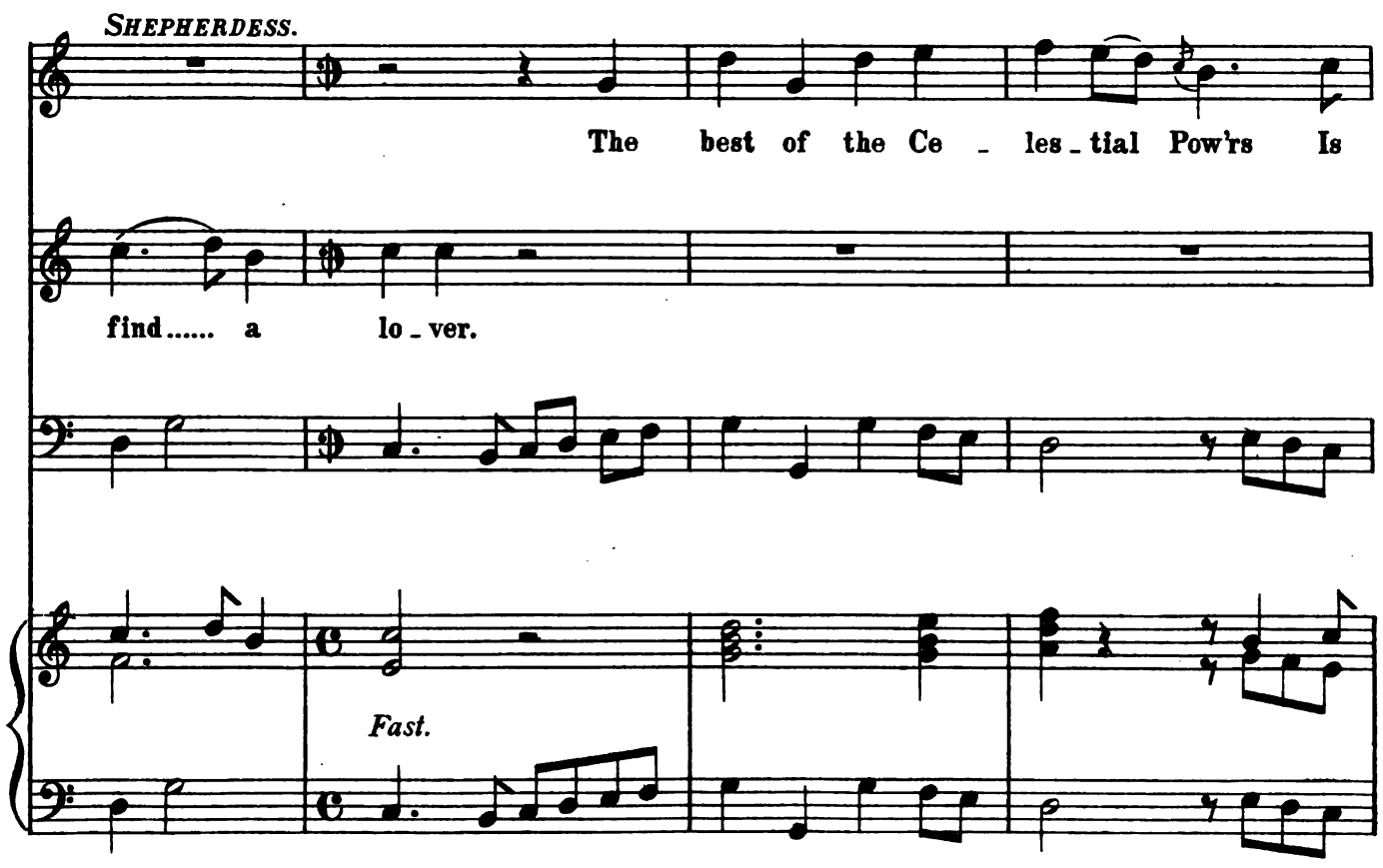

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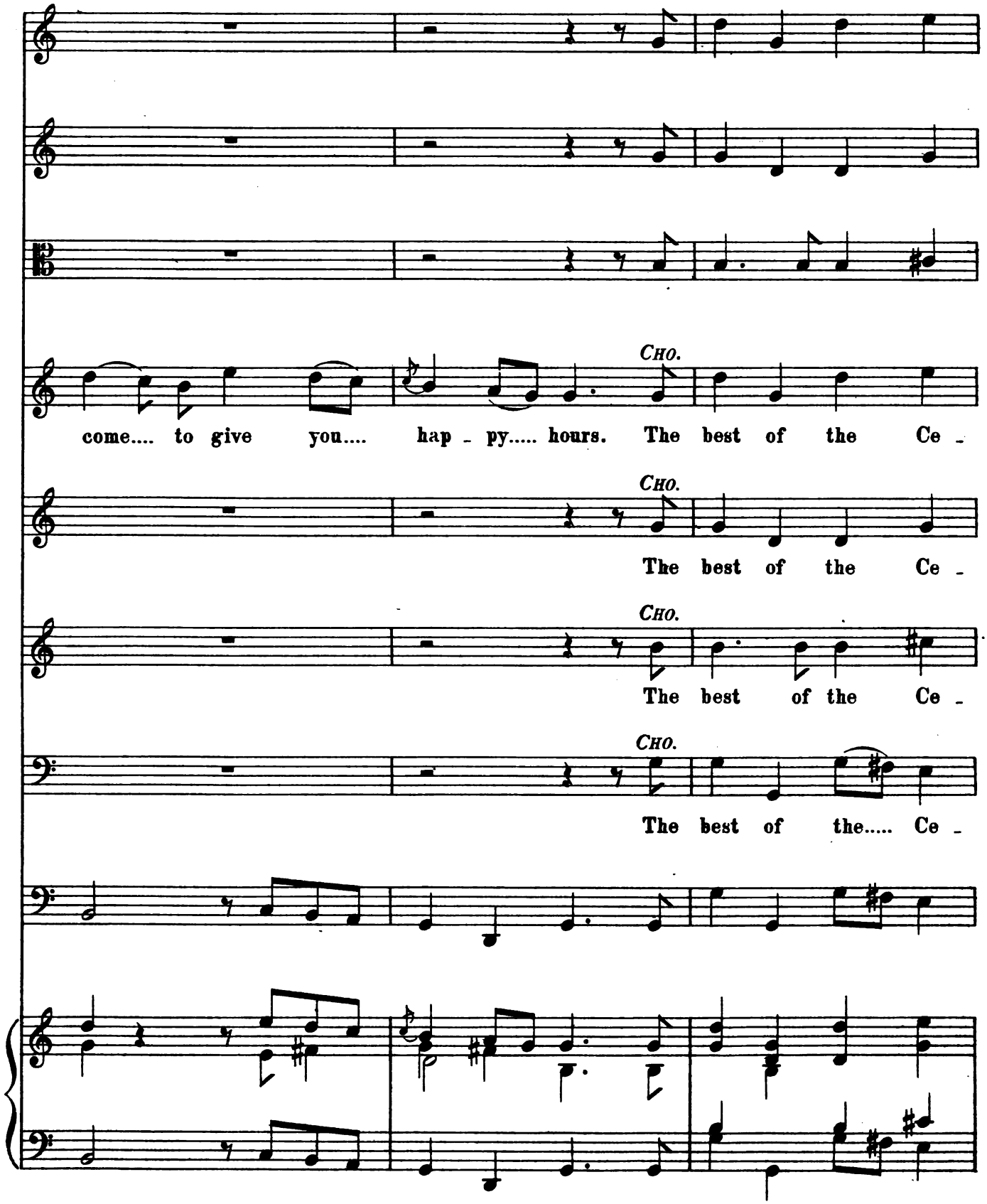

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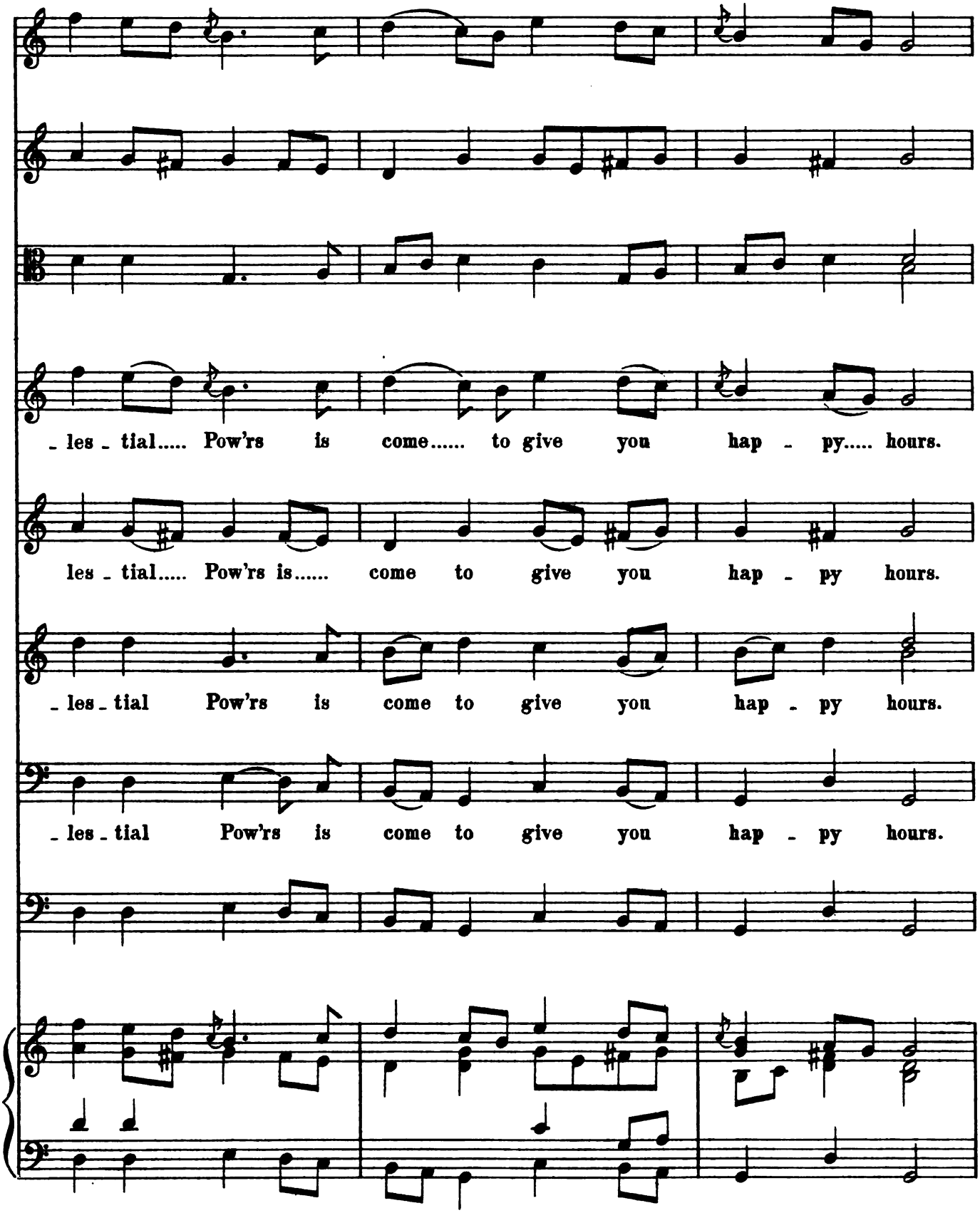

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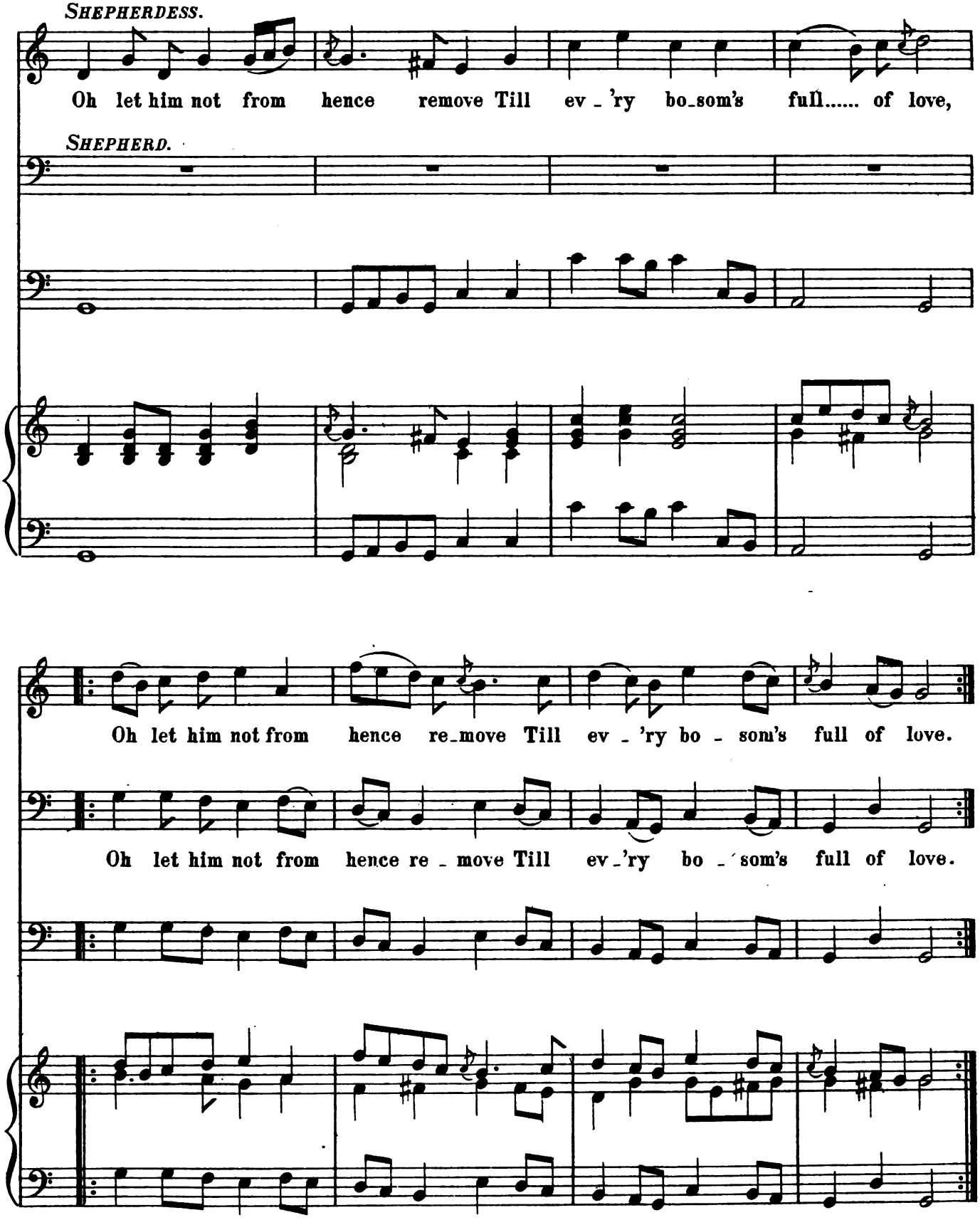

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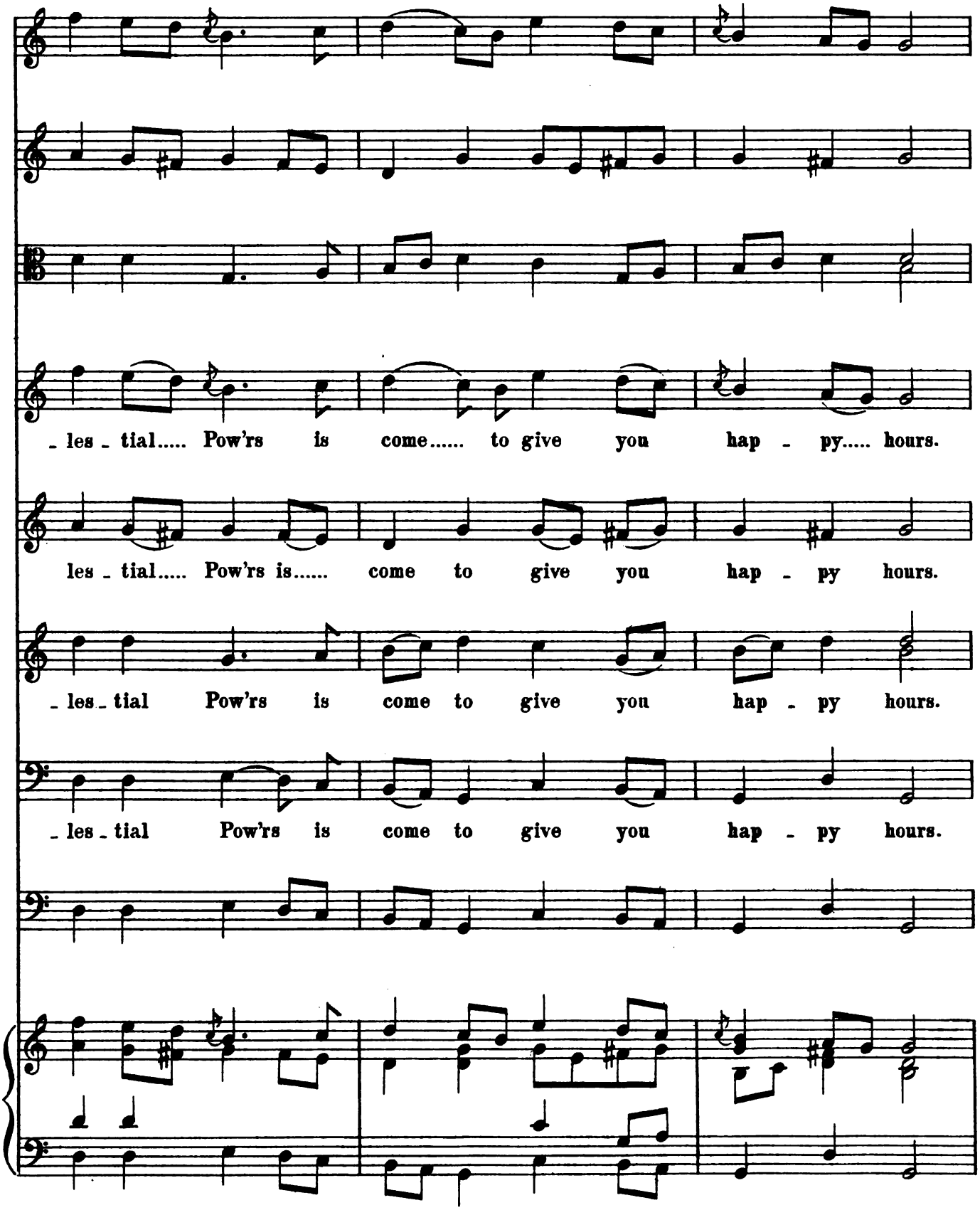

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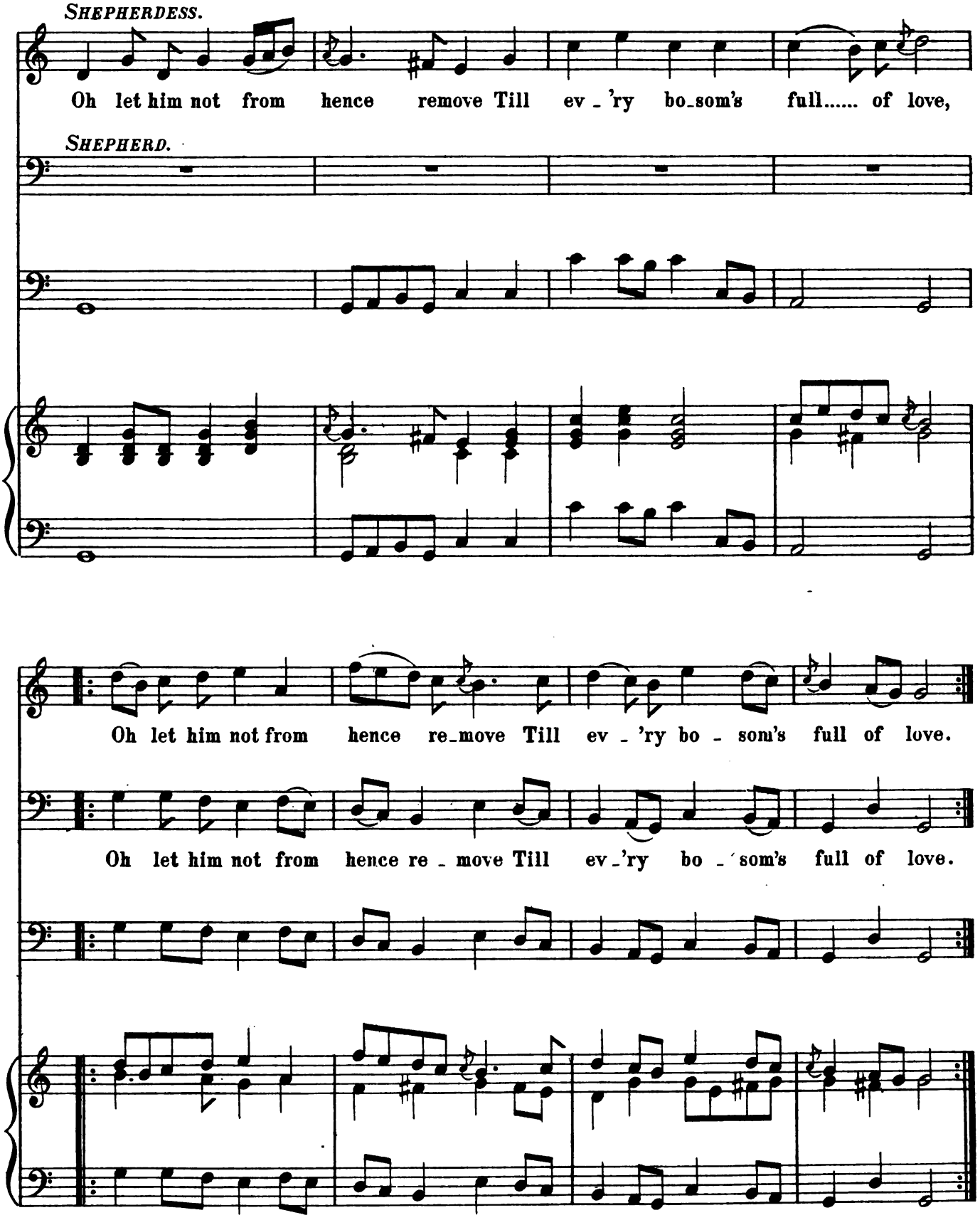

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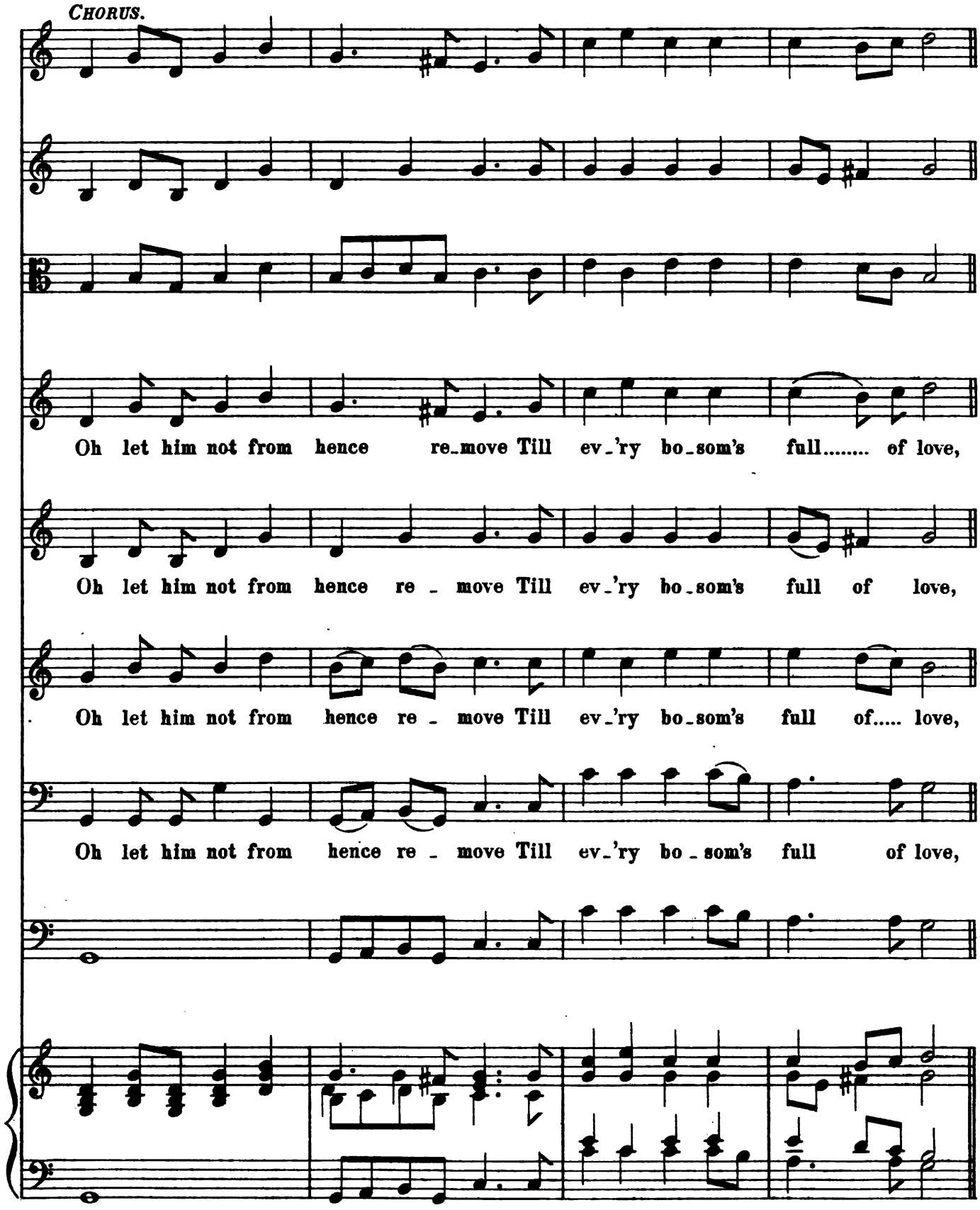

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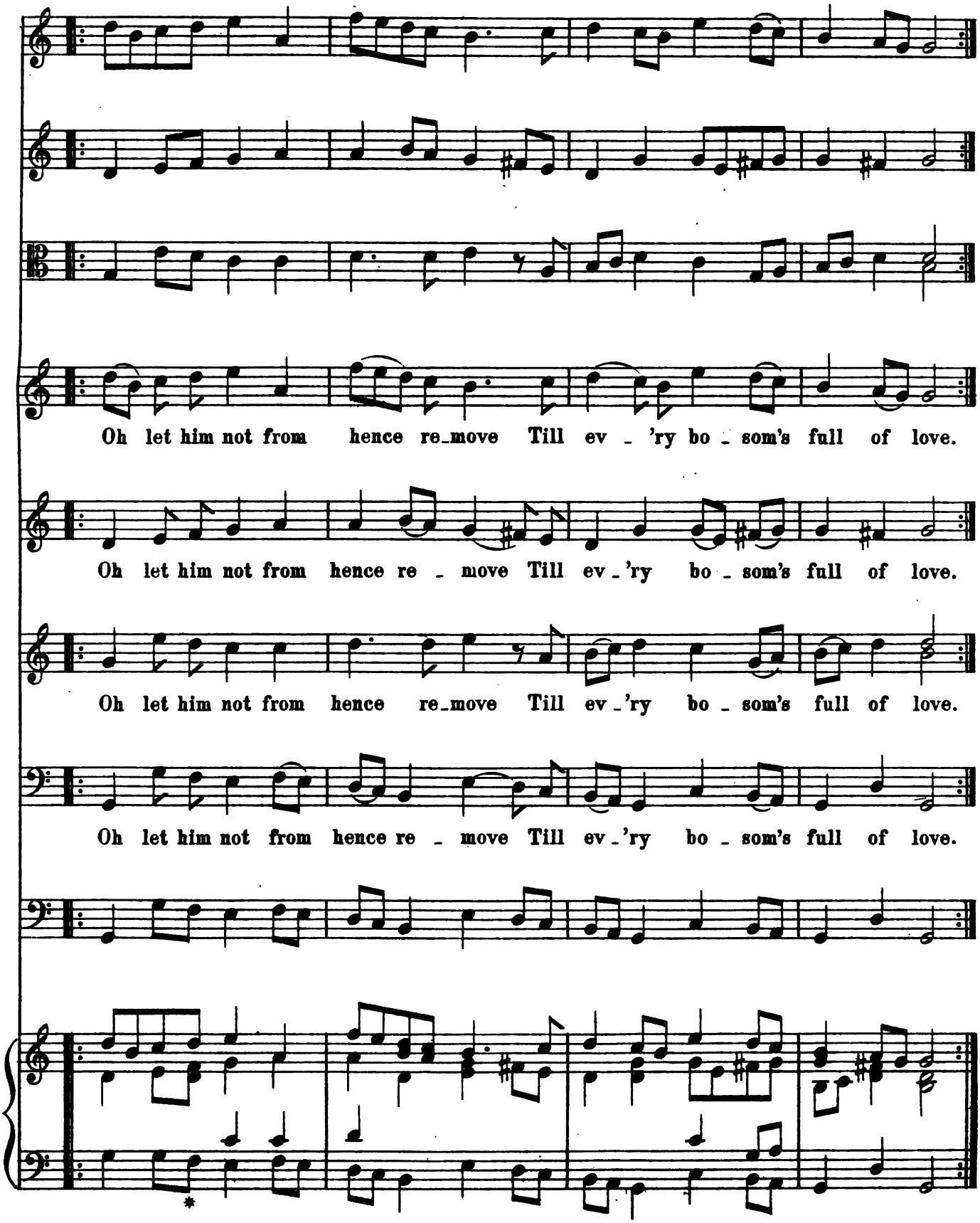

* W.A. has F♯ in 2 Treble.

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Cupid.

Soft.

Court - iers there is no faith in.... you, You change as of - ten

Soft.

Slower.

as..... you can: Your wo - men they con - tin - ue true But

till..... they see an - o - ther man.

Shepherd. (*Alto.*)

Cu - pid, hast..... thou

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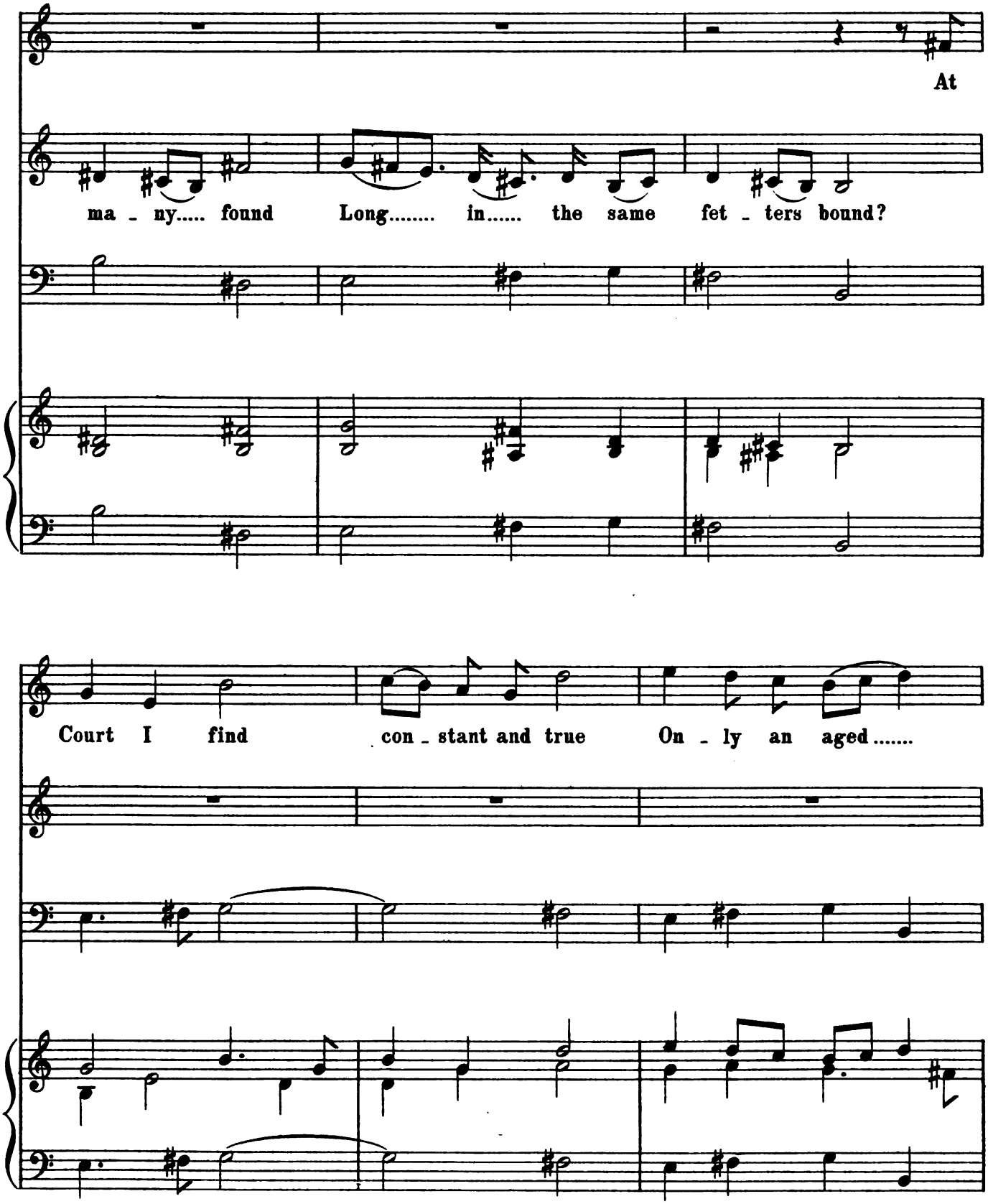

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CUPID.

Soft.

Court - iers there is no faith in.... you, You change as of - ten

Soft.

Slower.

as..... you can: Your wo - men they con - tin - ue true But

till..... they see an - o - ther man.

SHEPHERD. (*ALTO.*)

Cu - pid, hast..... thou

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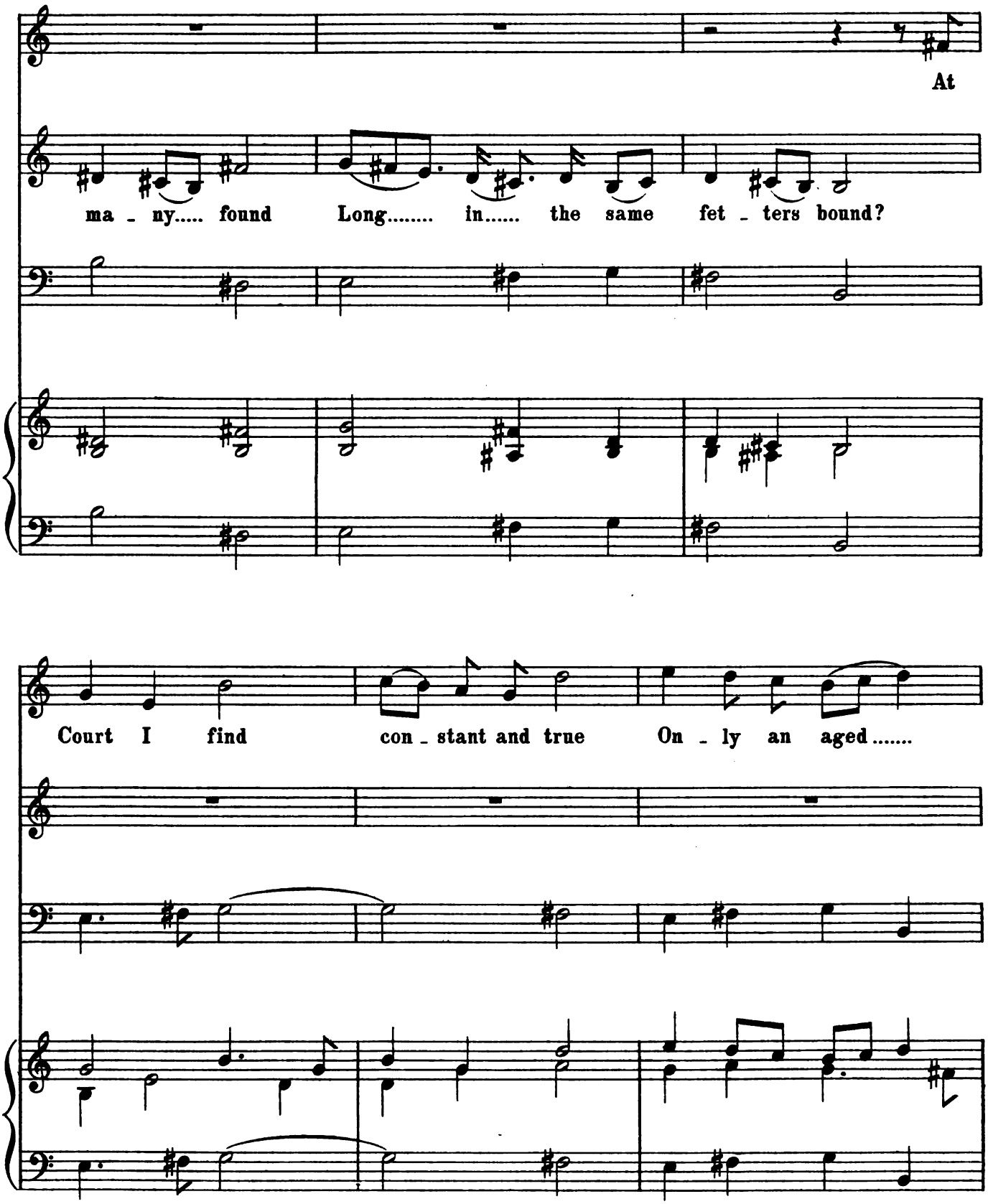

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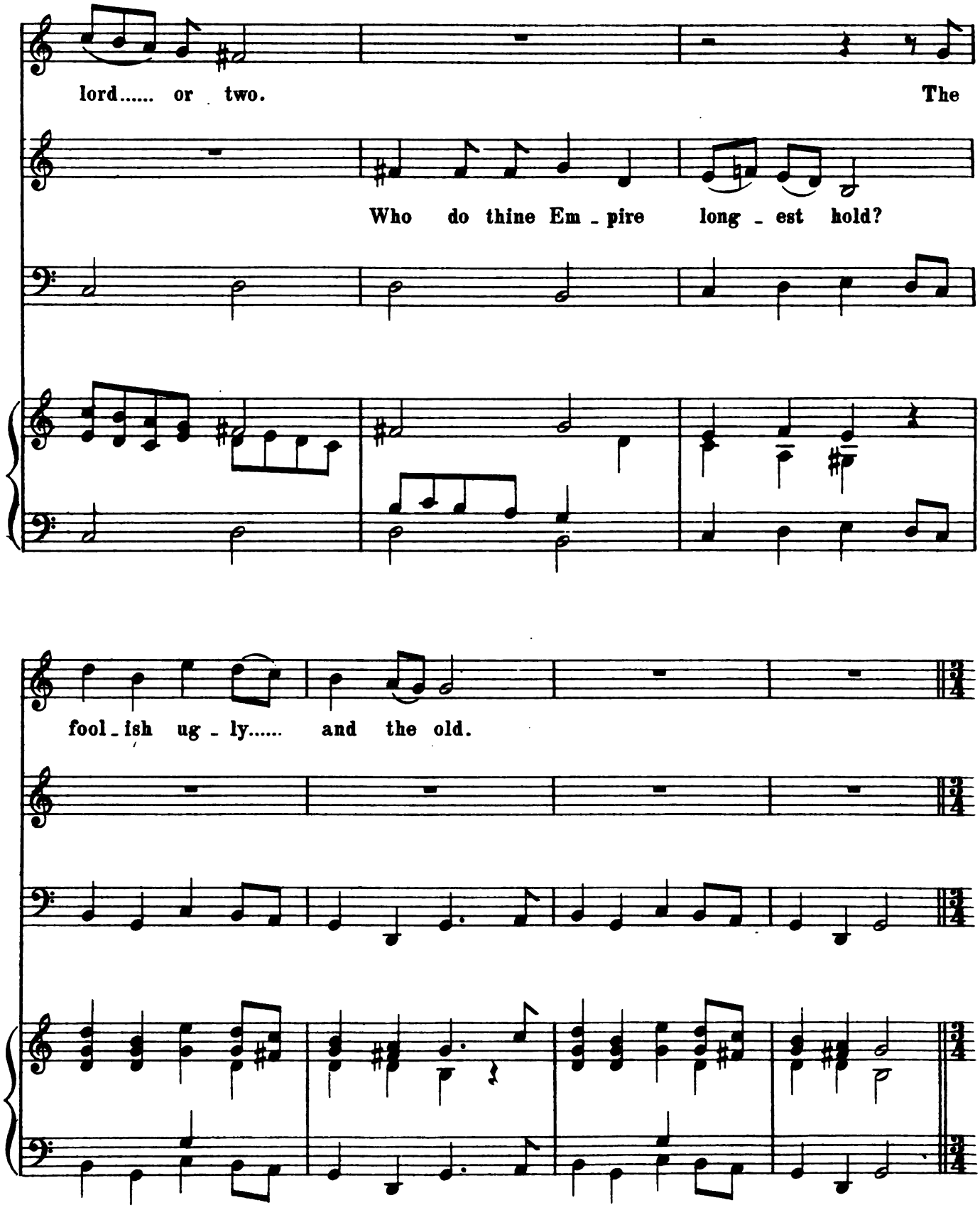

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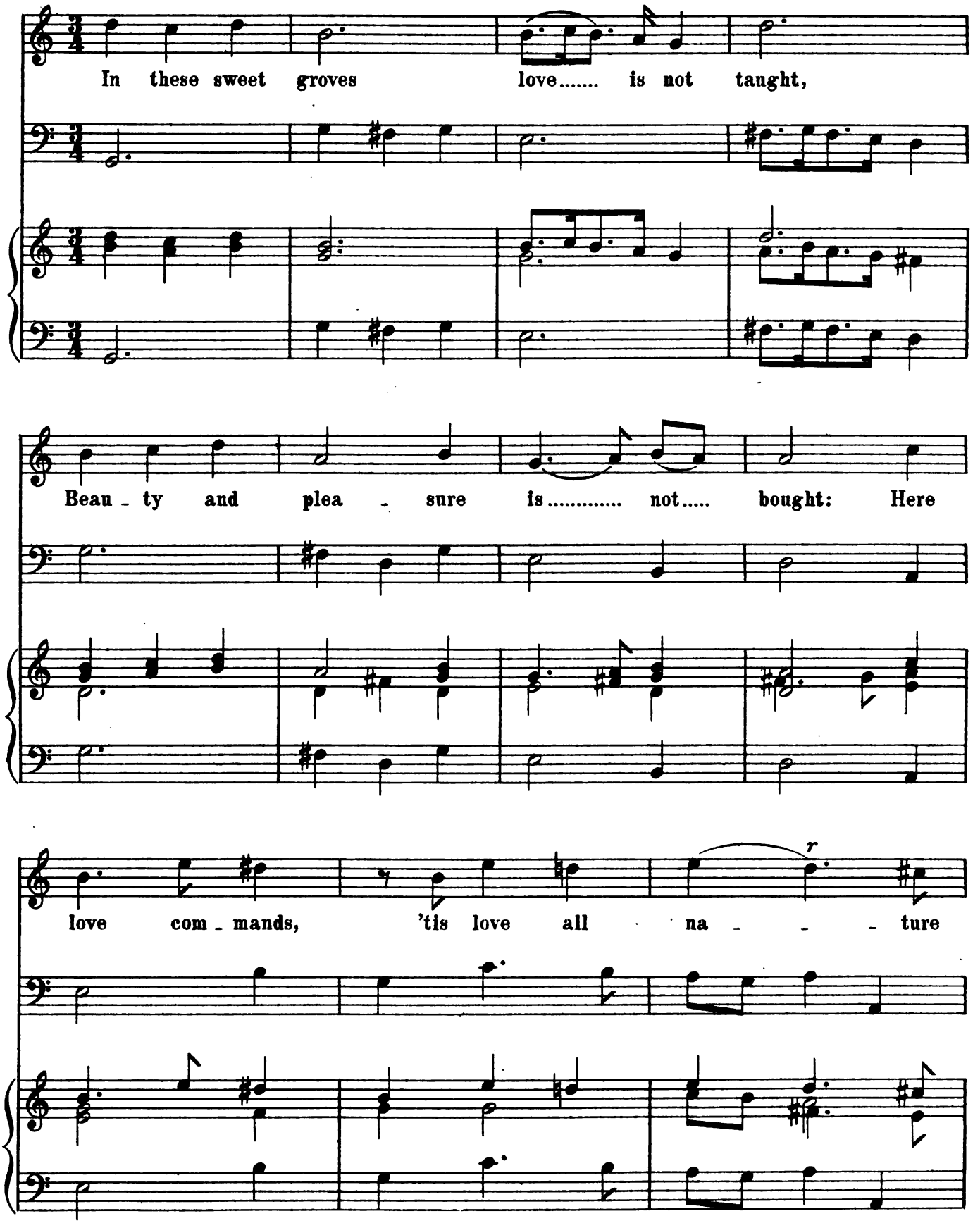

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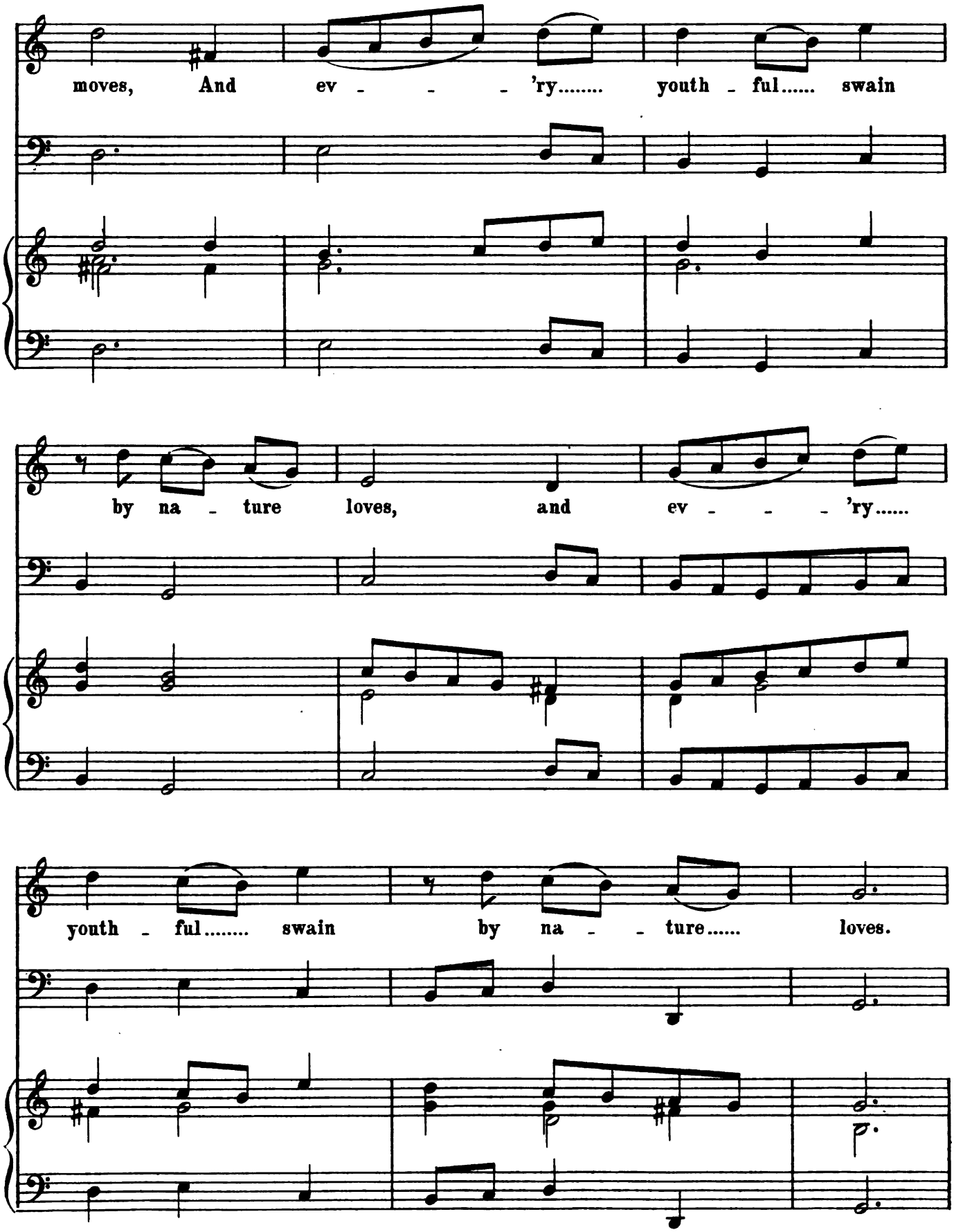

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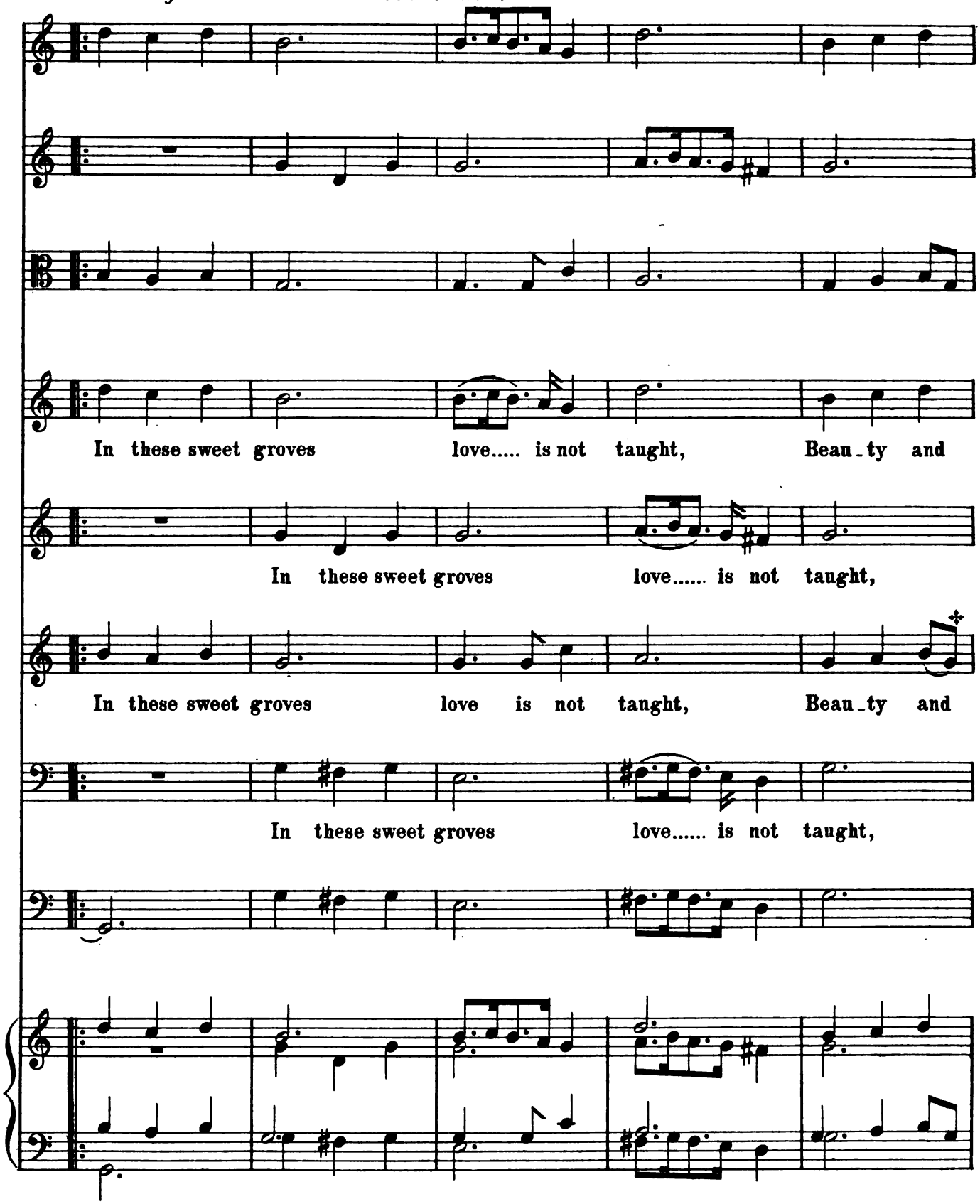
*CHORUS of SHEPHERDS and SHEPHERDESSES.



*Whilst this Chorus is singing a Shepherd and Shepherdess dance to it.

✣The original has C for G.

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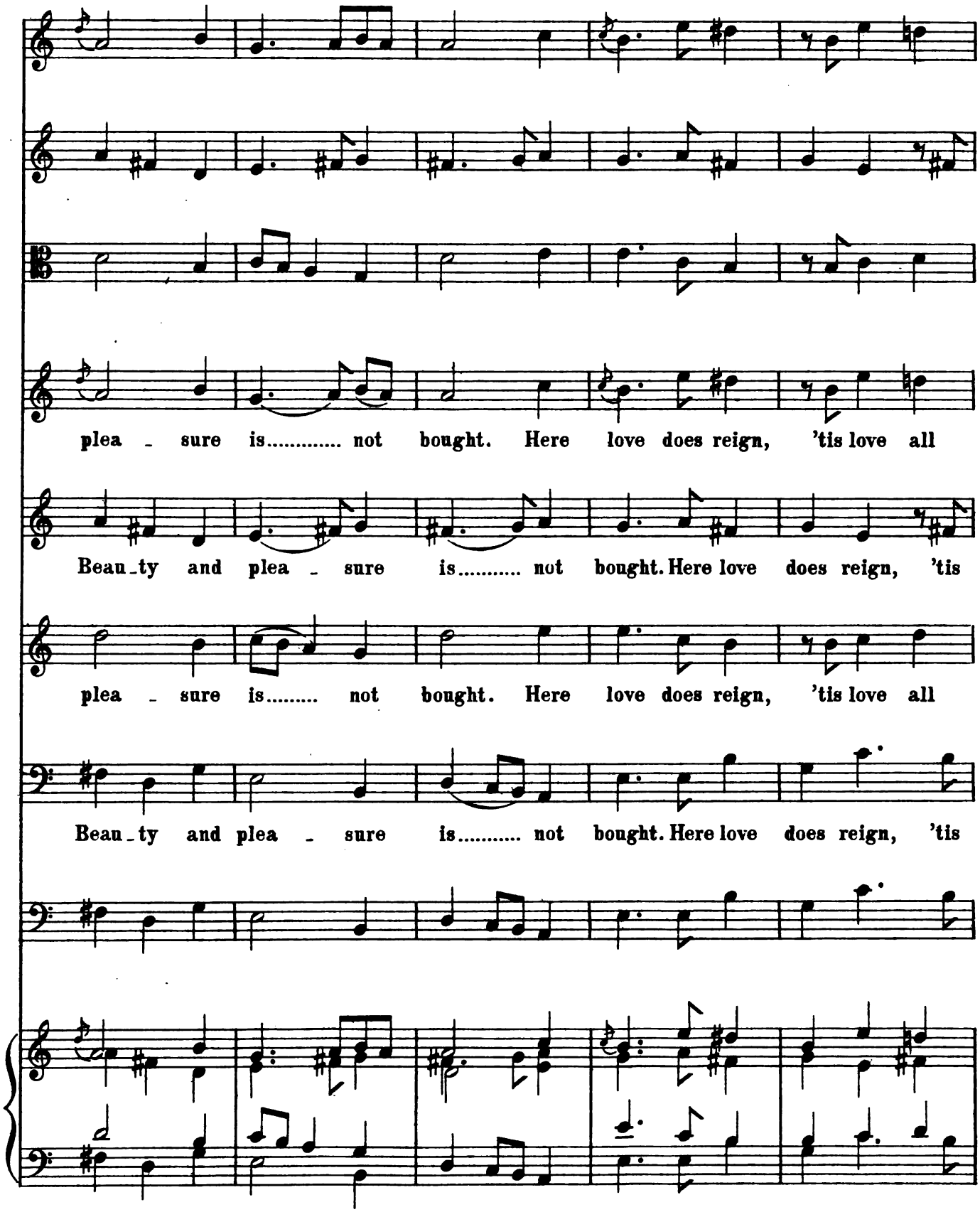

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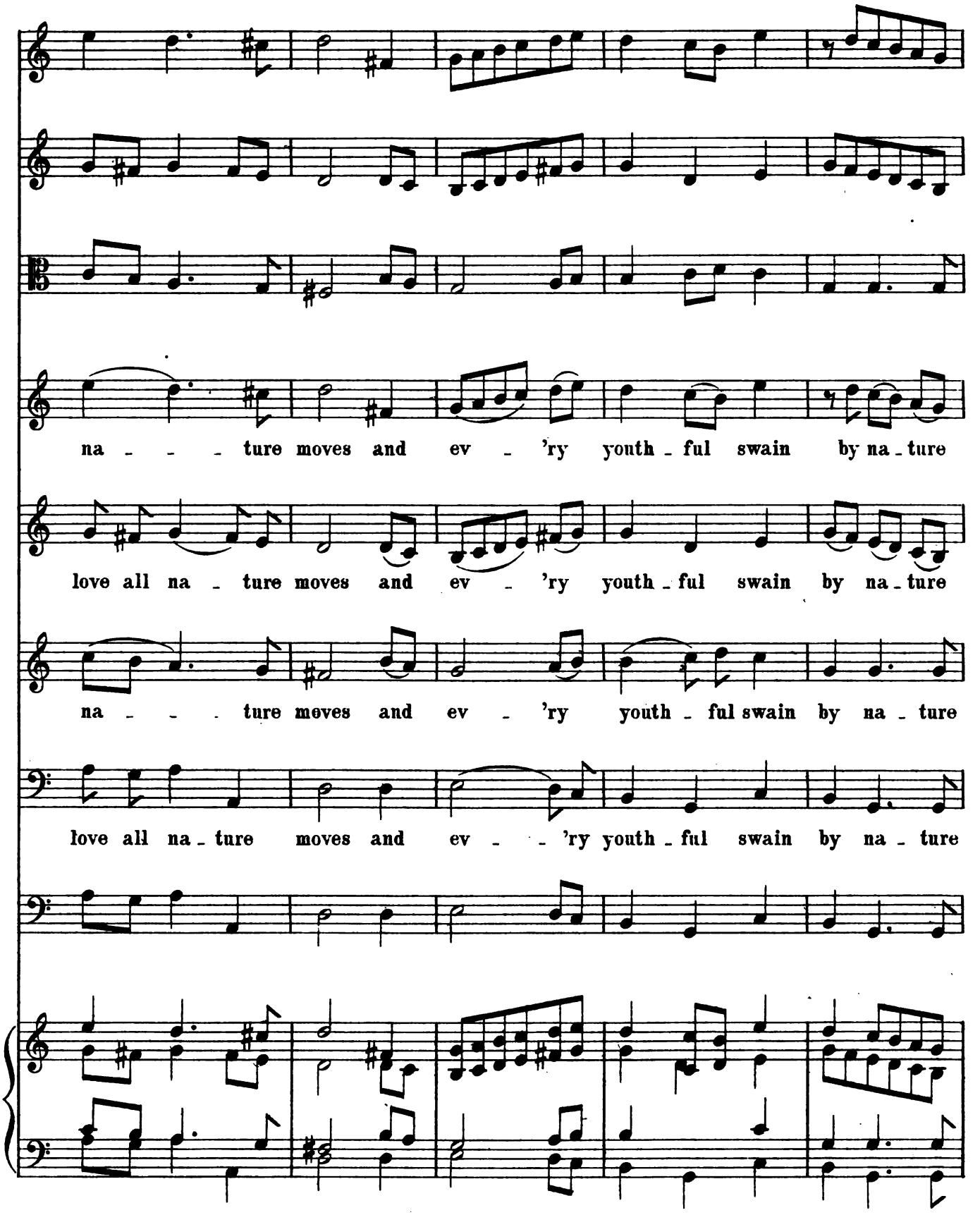

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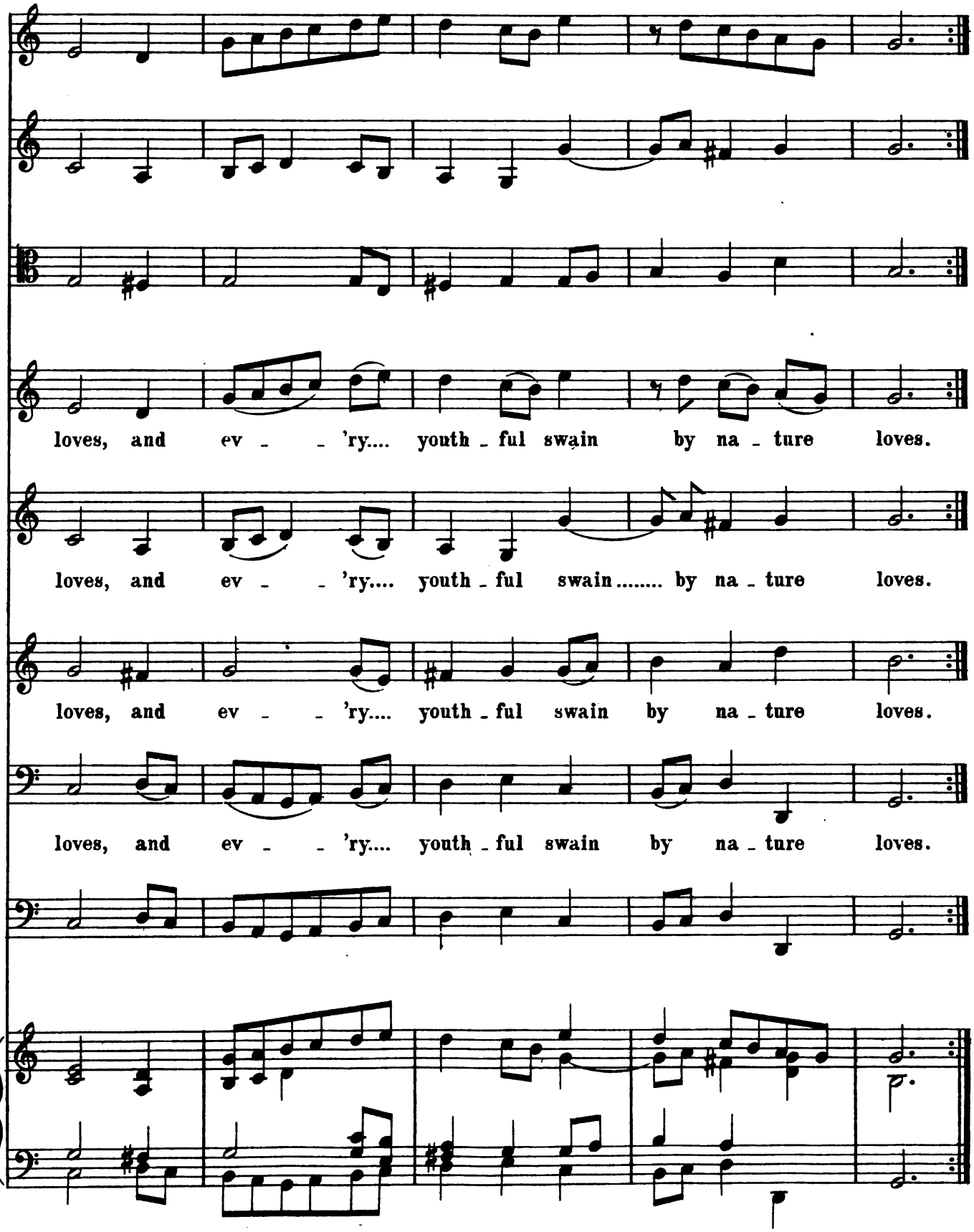

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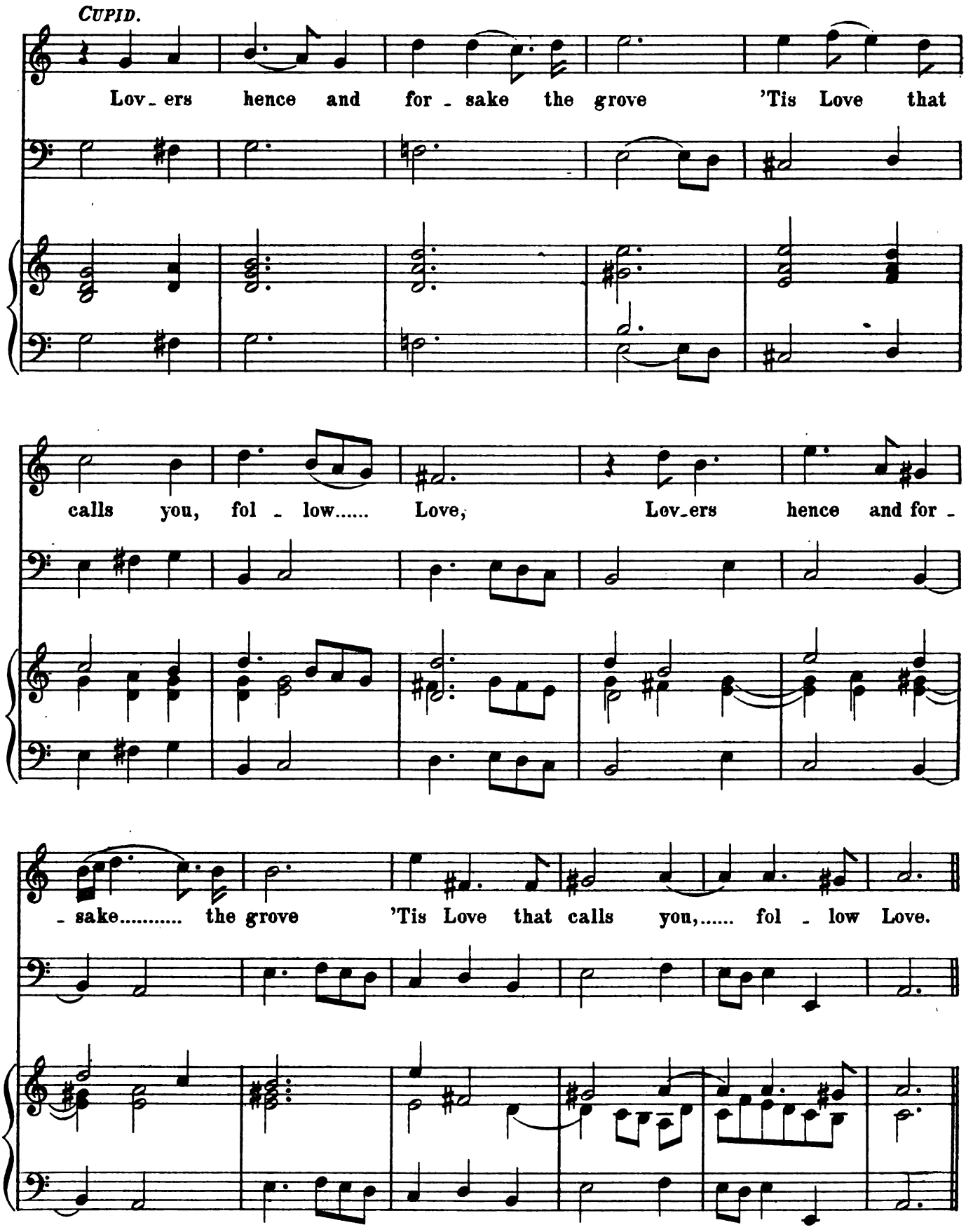

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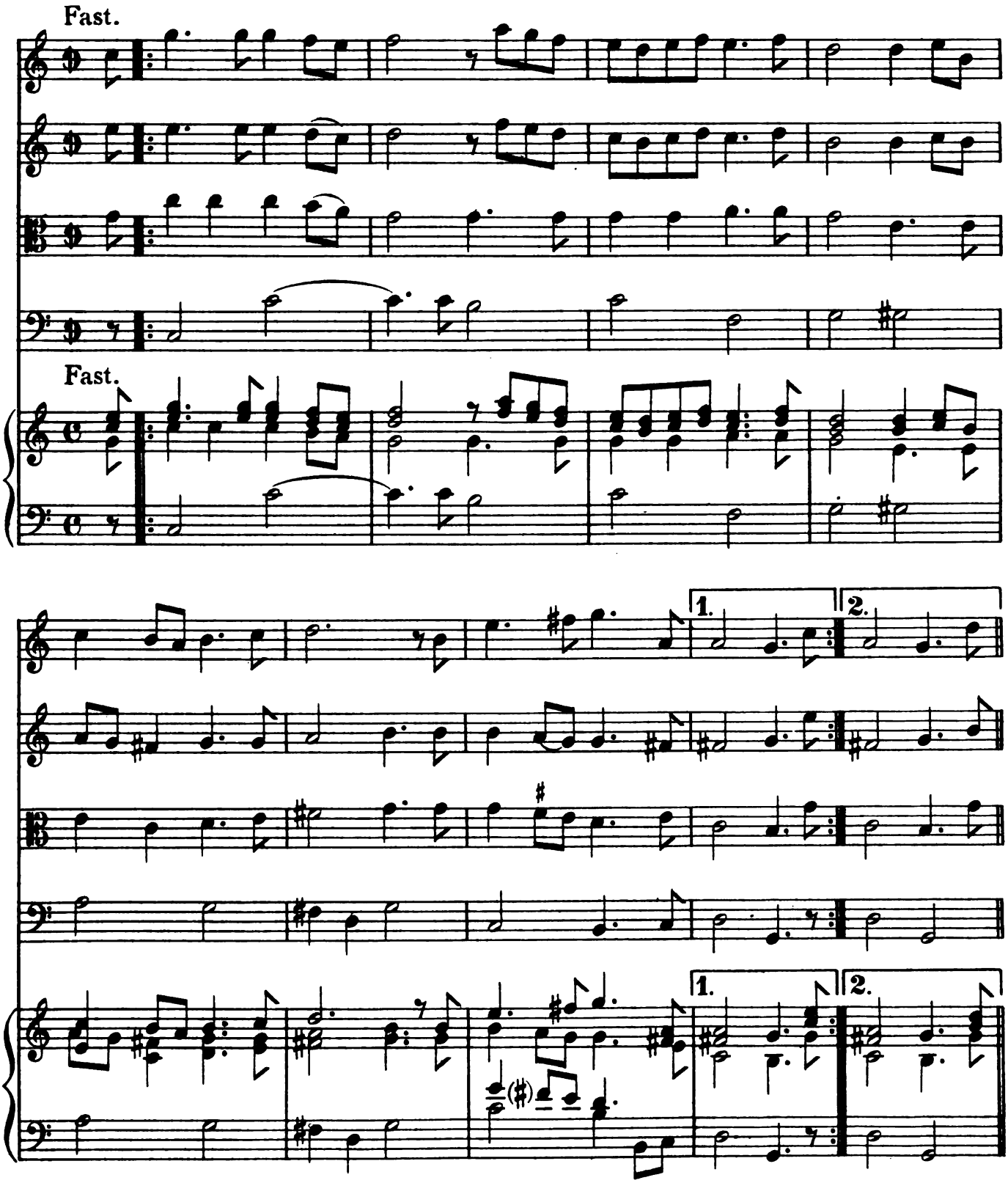
CUPID'S ENTRY.

A DANCE IN THE PROLOGUE.



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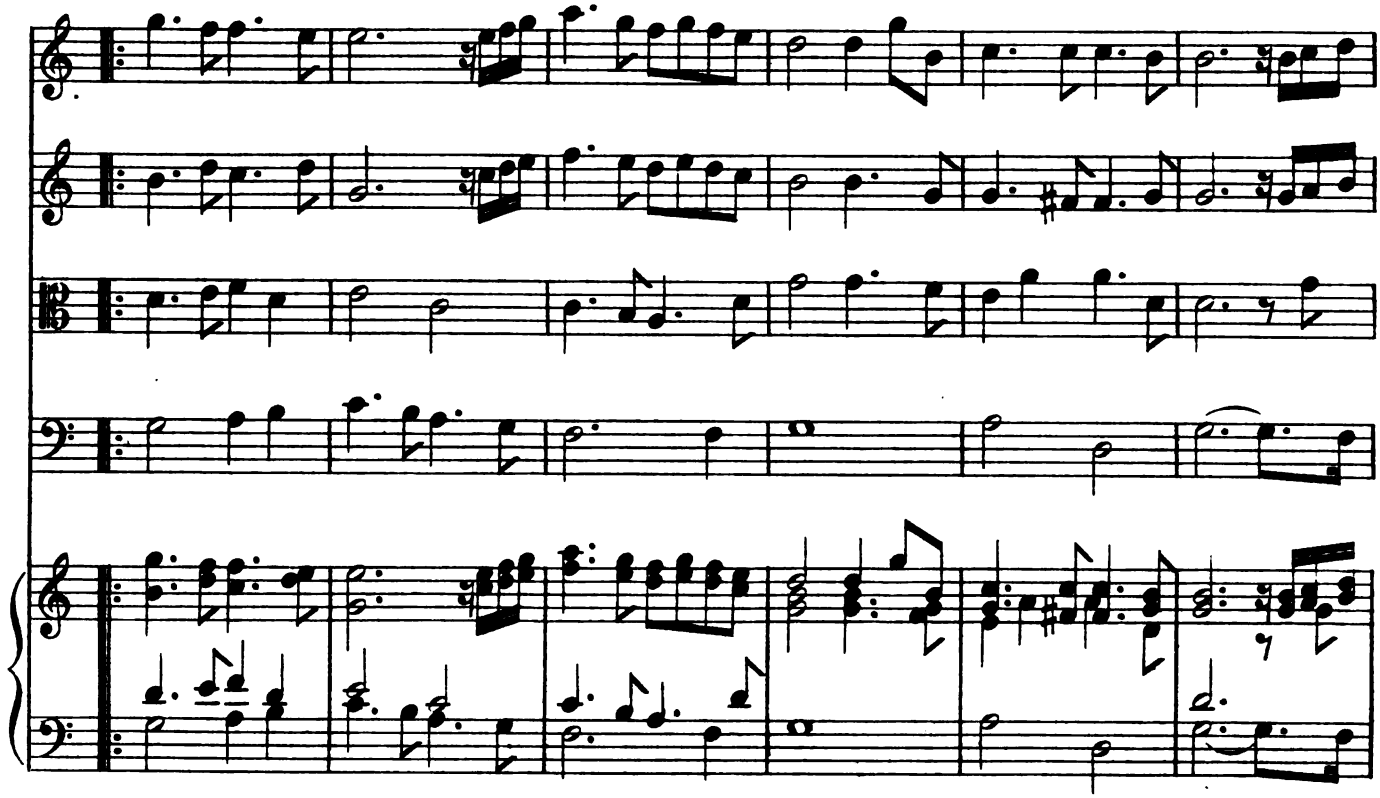

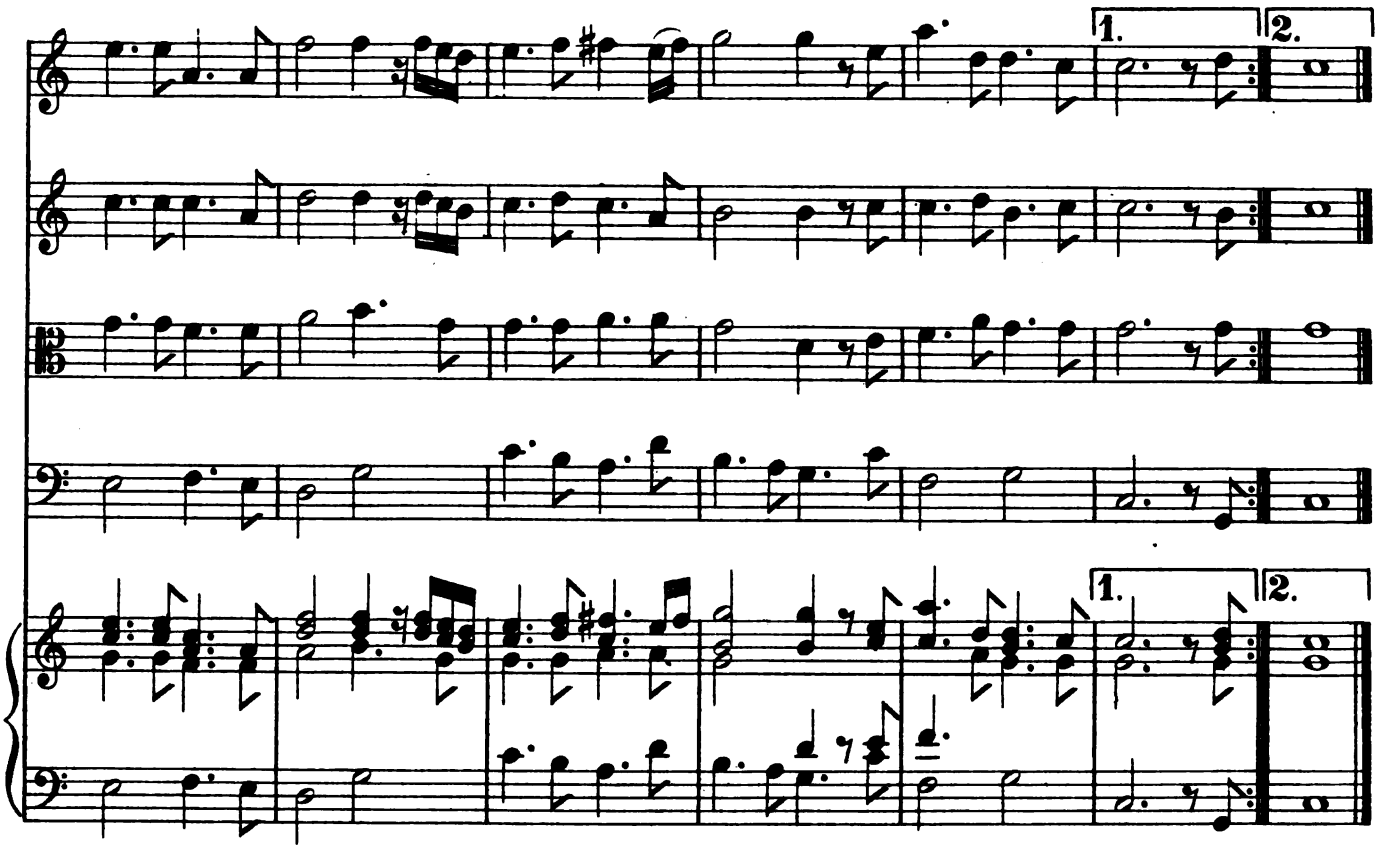

Exeunt Omnes. The Curtain closes.

END OF THE PROLOGUE.

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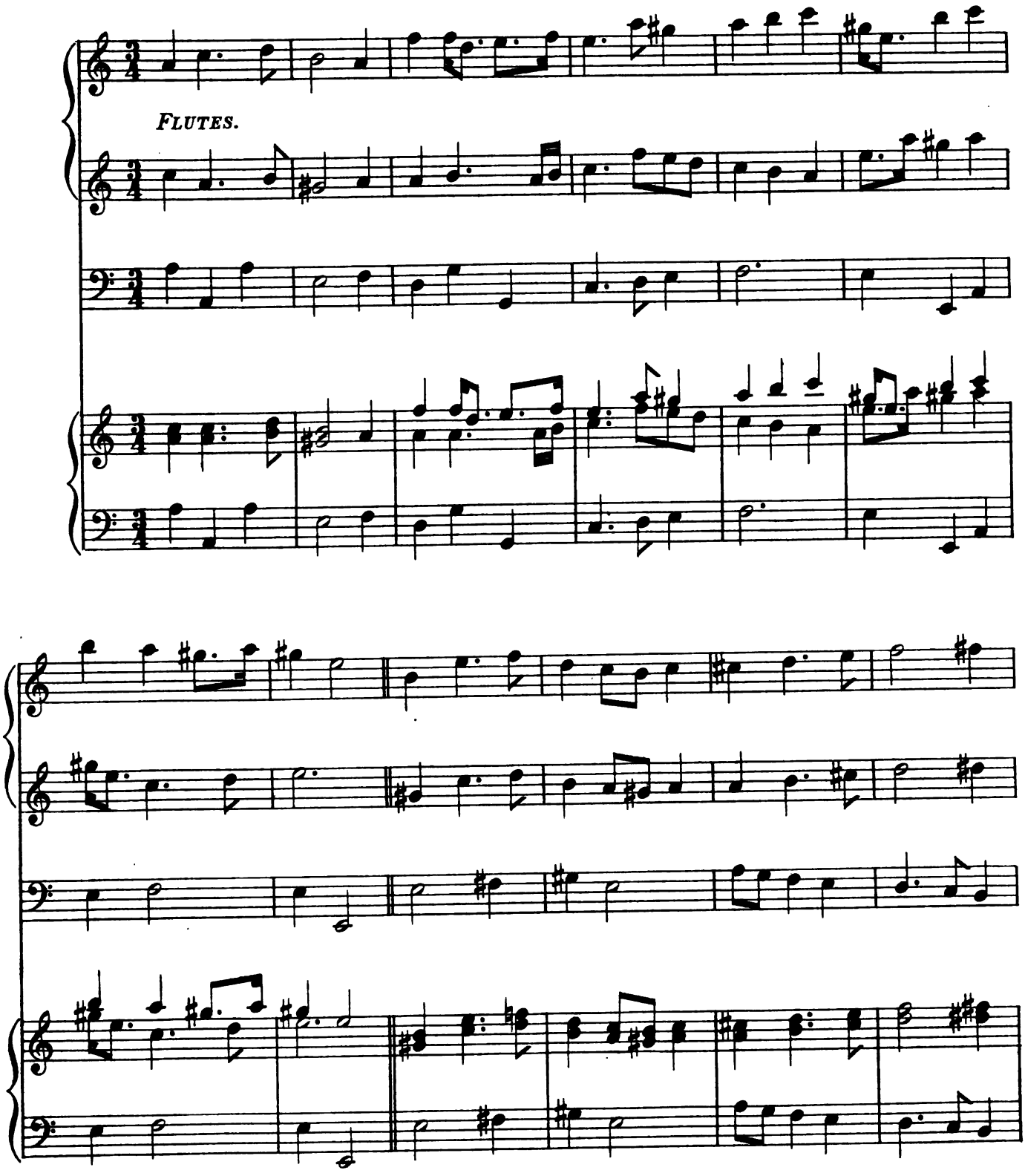
Act Tune.

ACT I.



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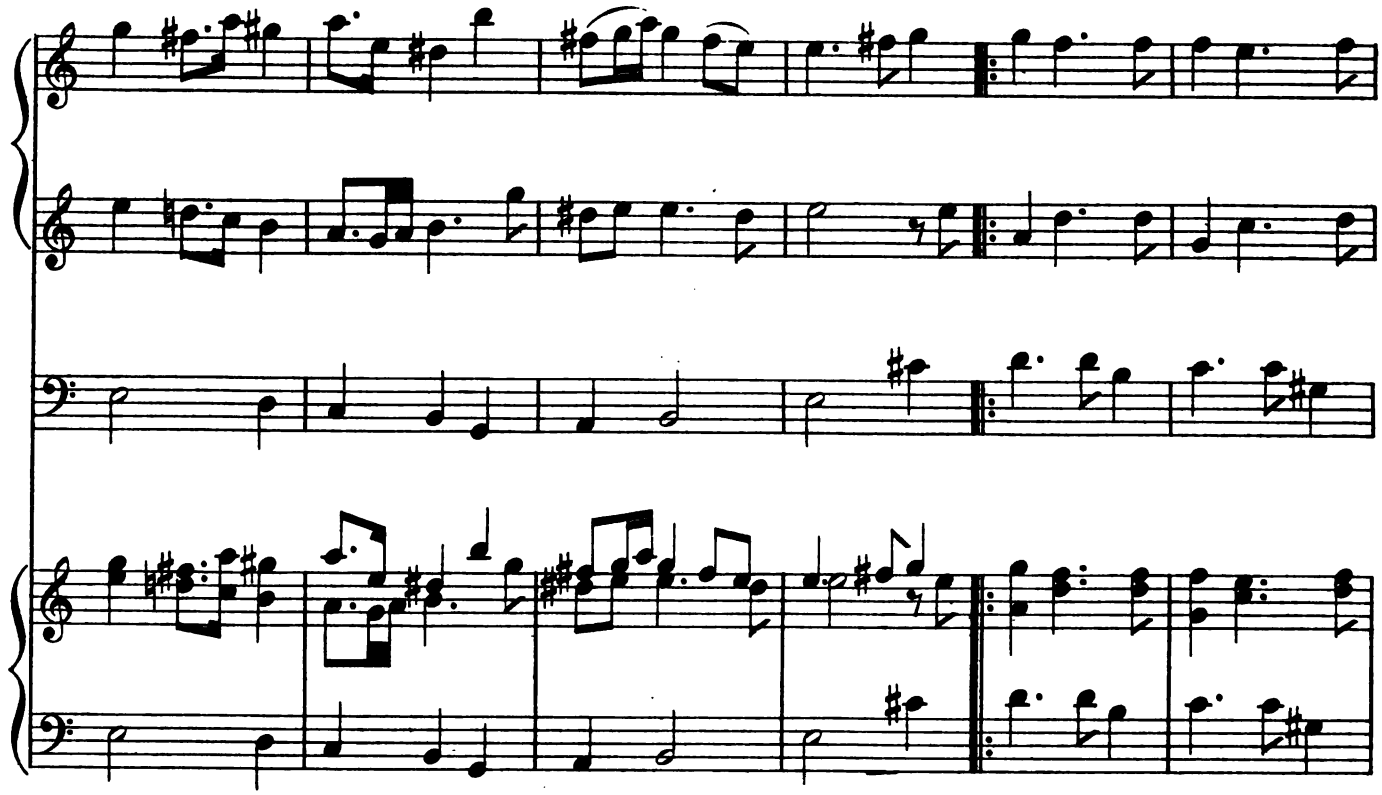

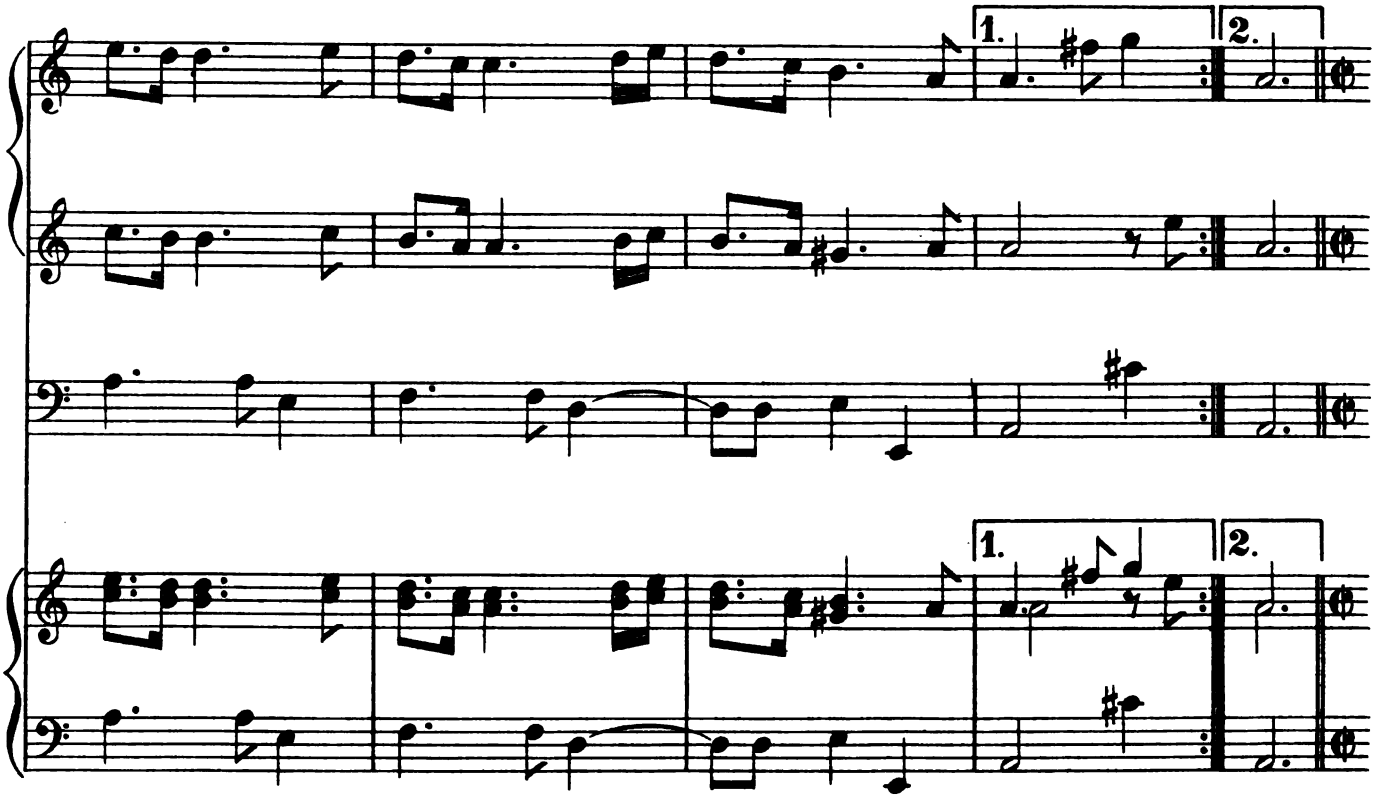

The First Act: The Curtain opens and discovers Venus and Adonis sitting together upon a Couch, embracing one another.

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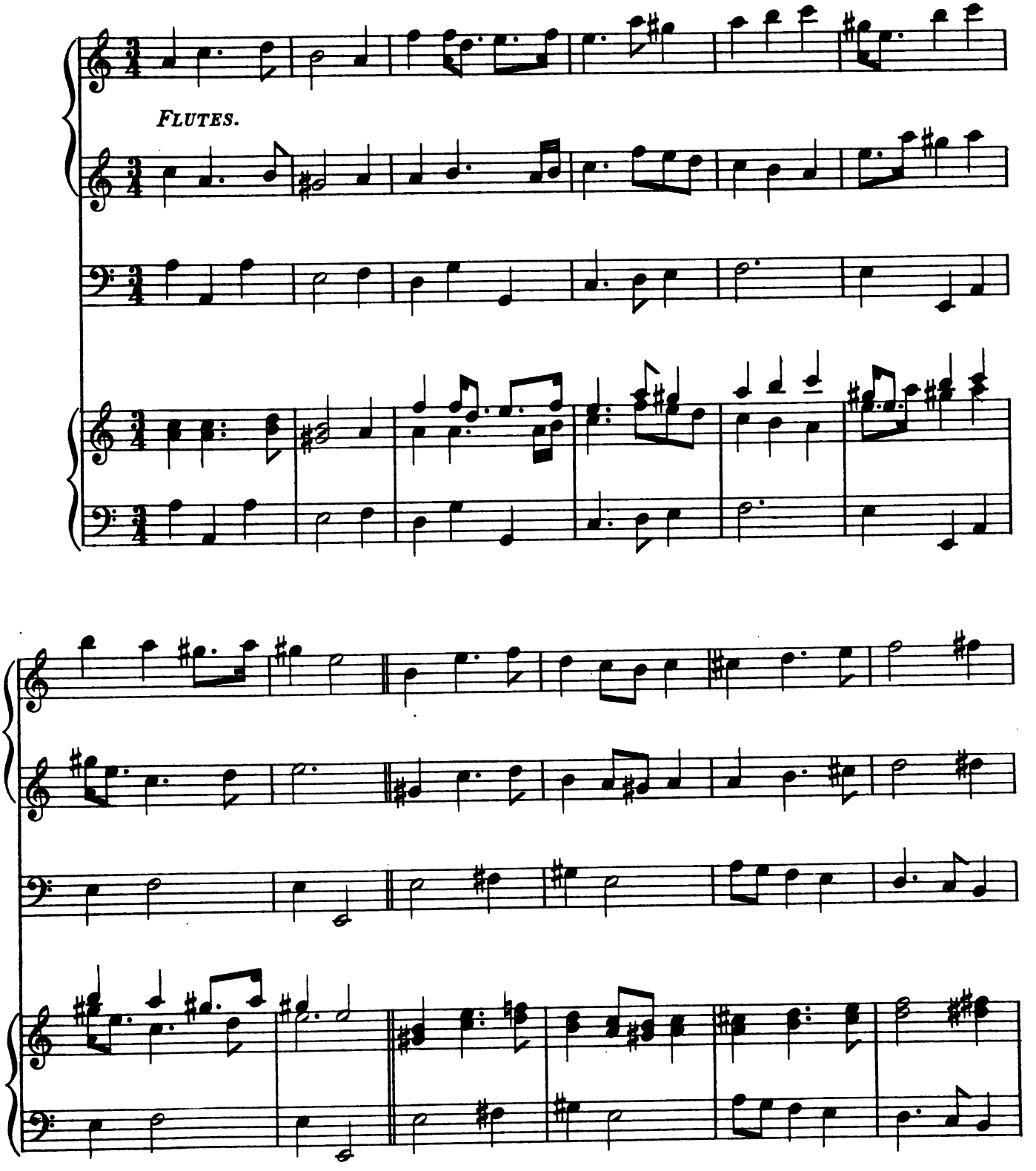
Act Tune.

ACT I.



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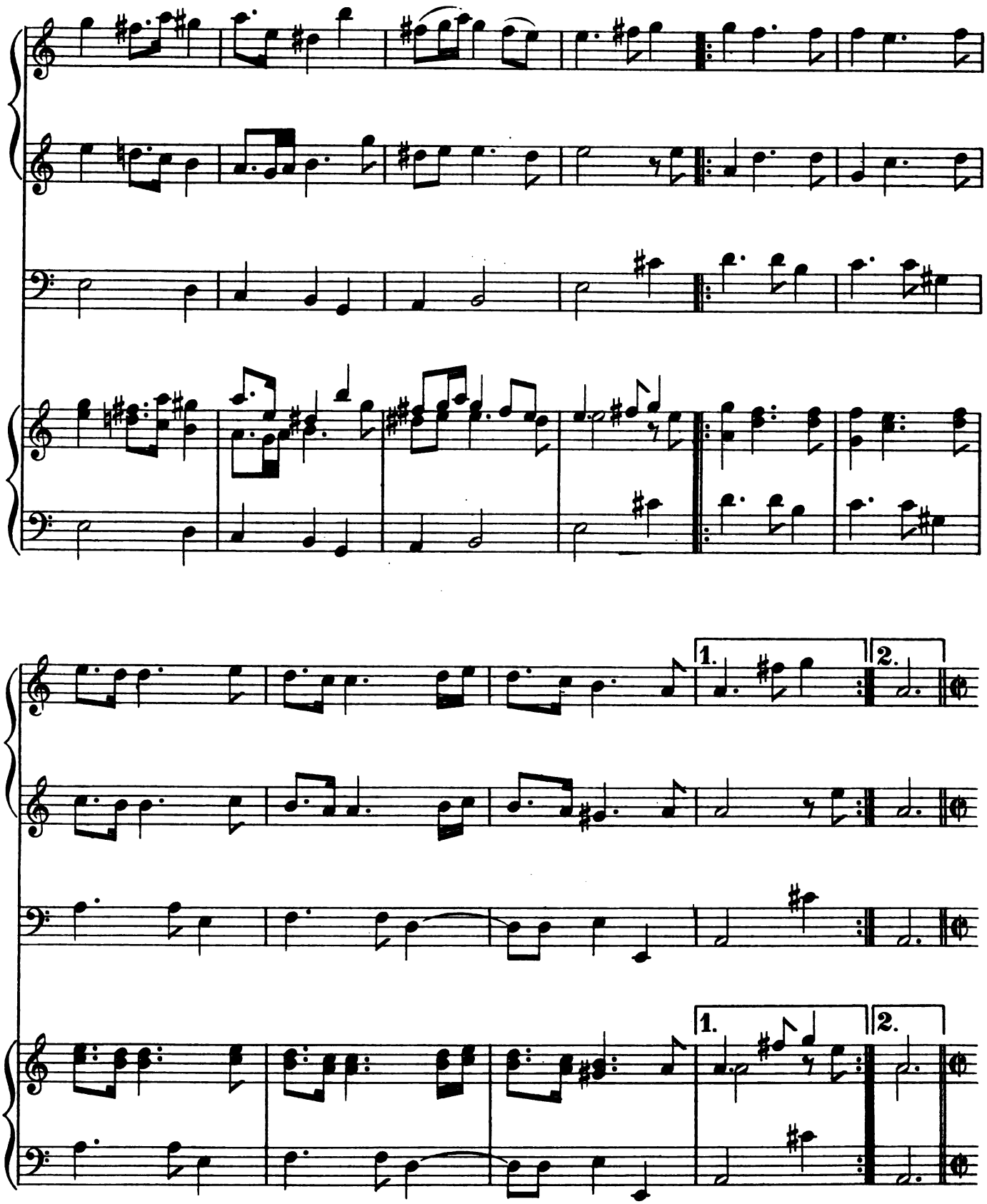

The First Act: The Curtain opens and discovers Venus and Adonis sitting together upon a Couch, embracing one another.

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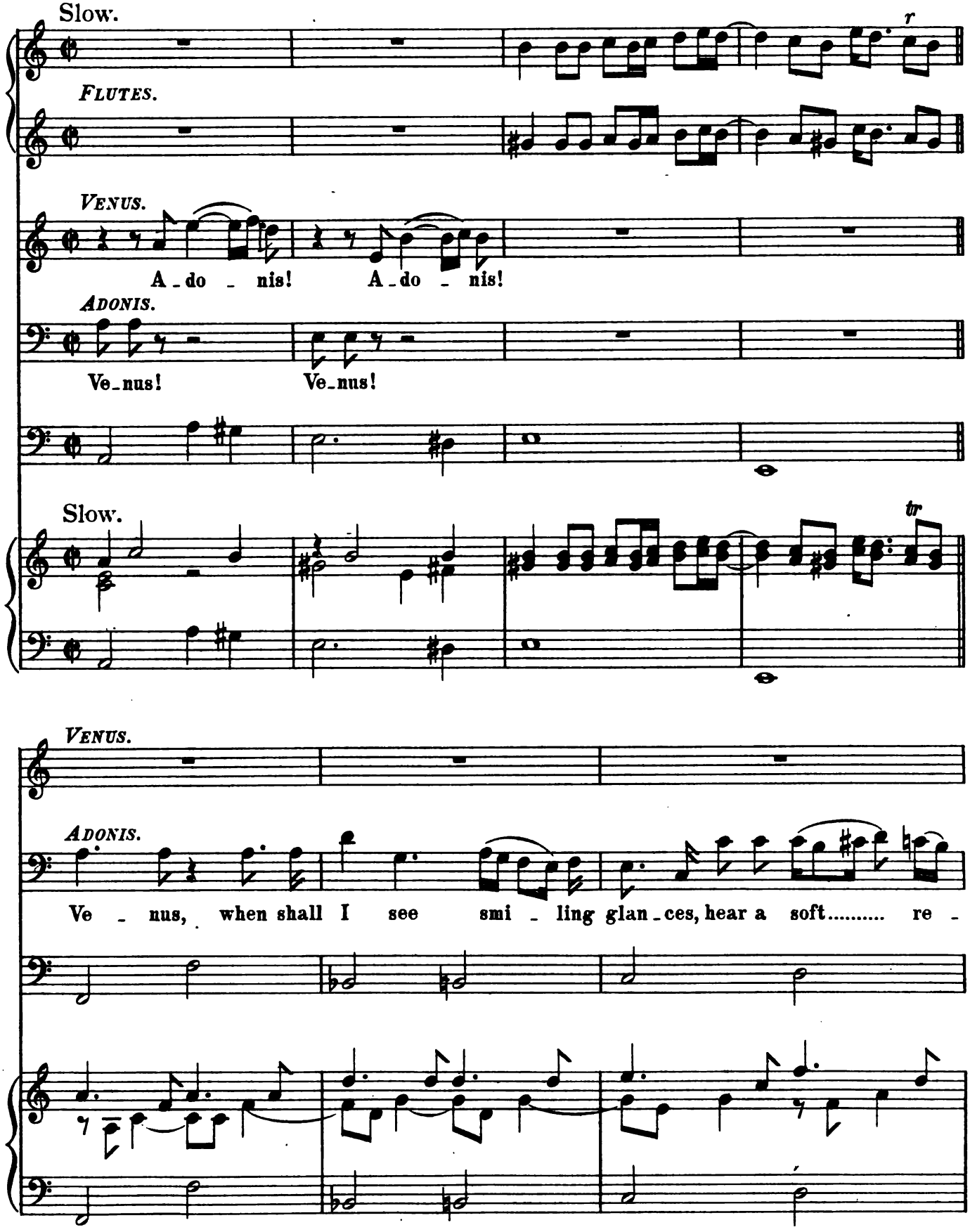

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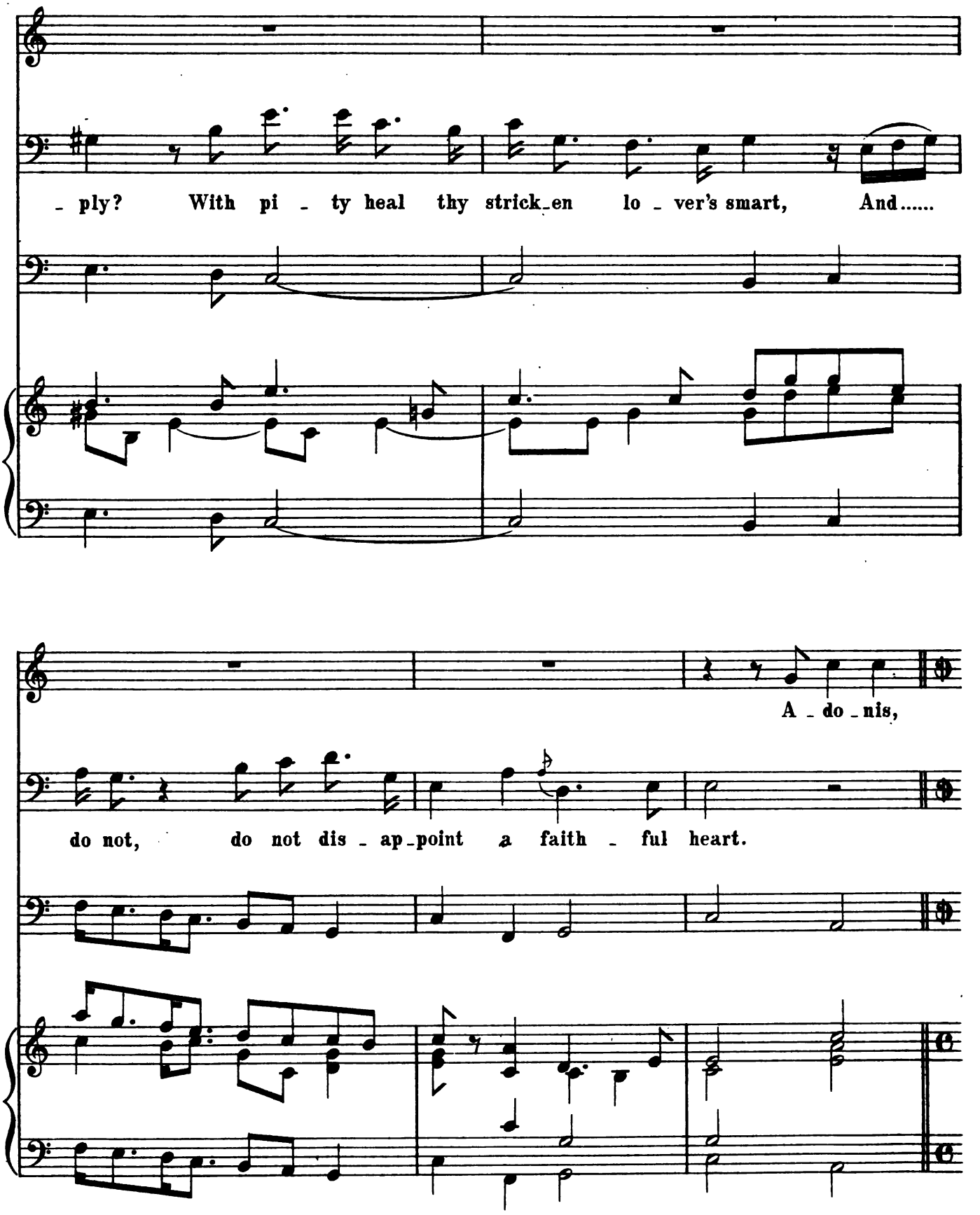

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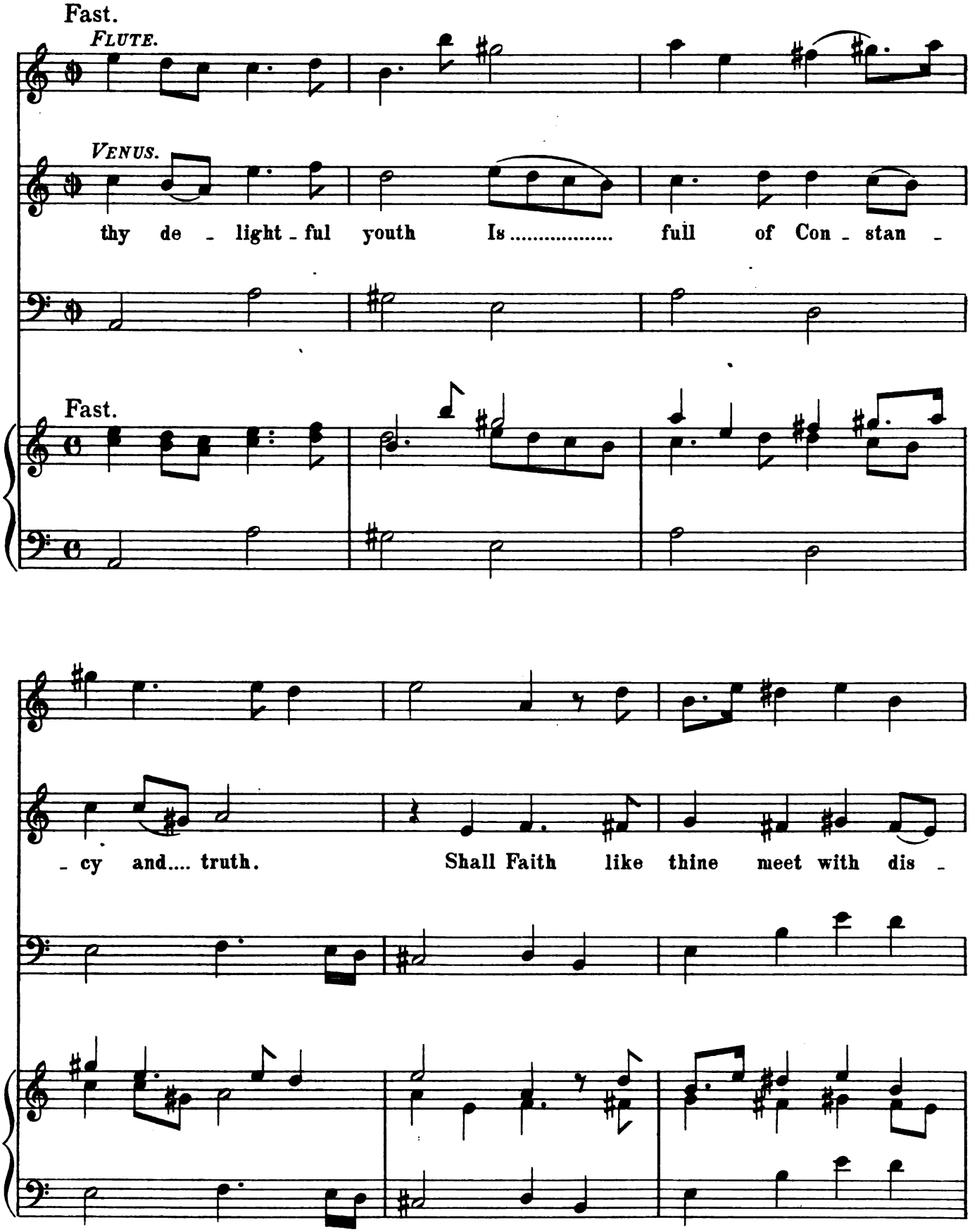

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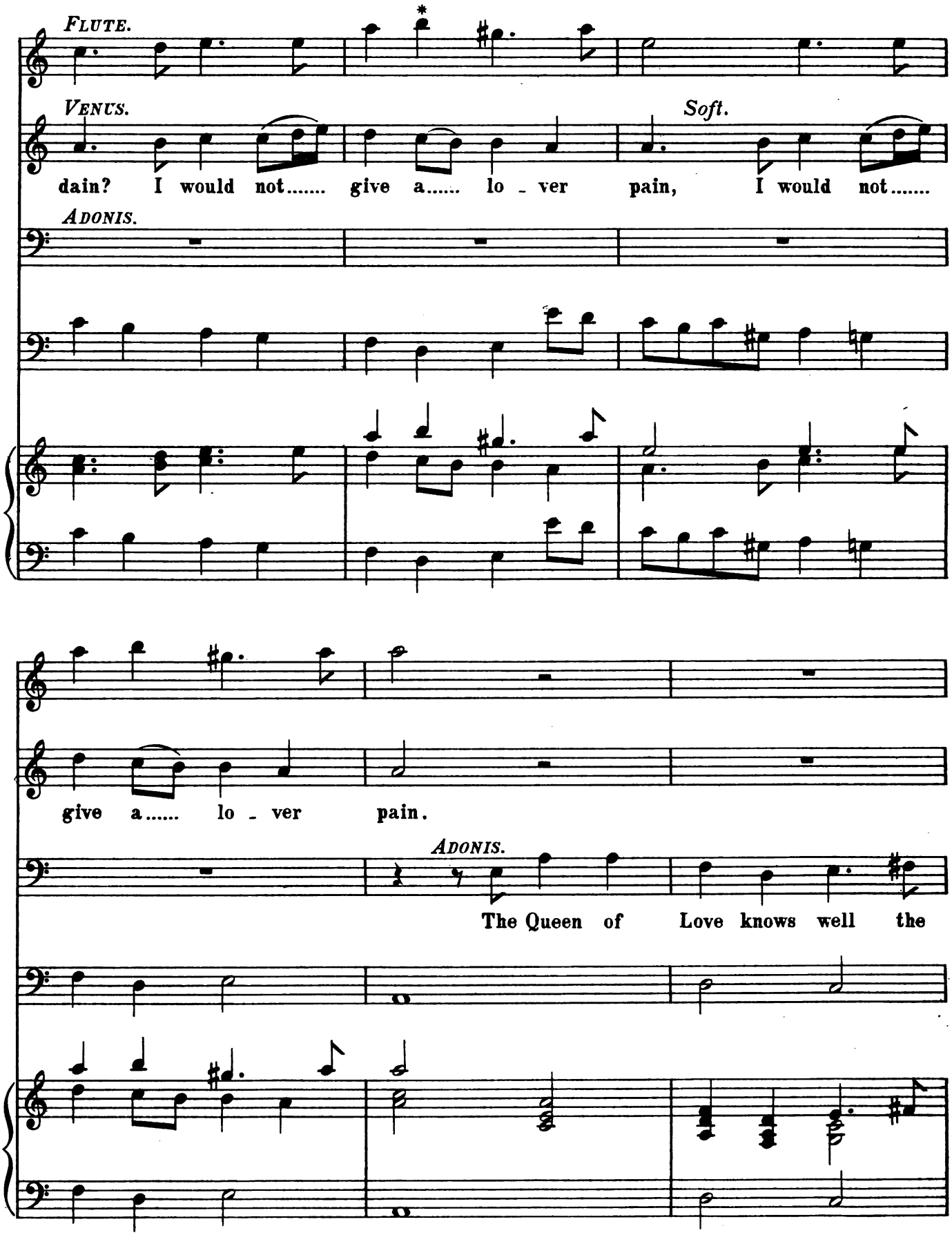

* A. in MSS. for B.

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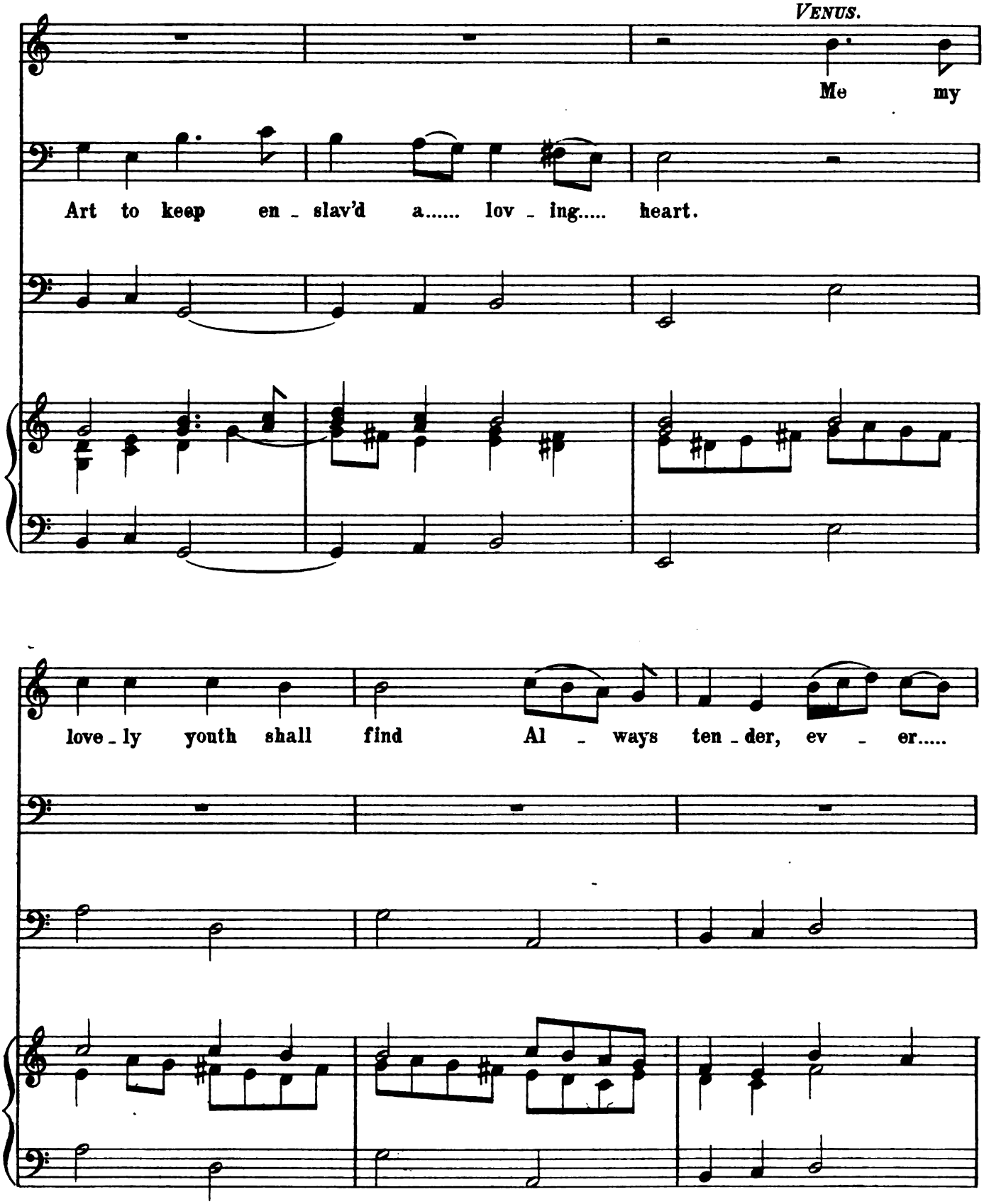

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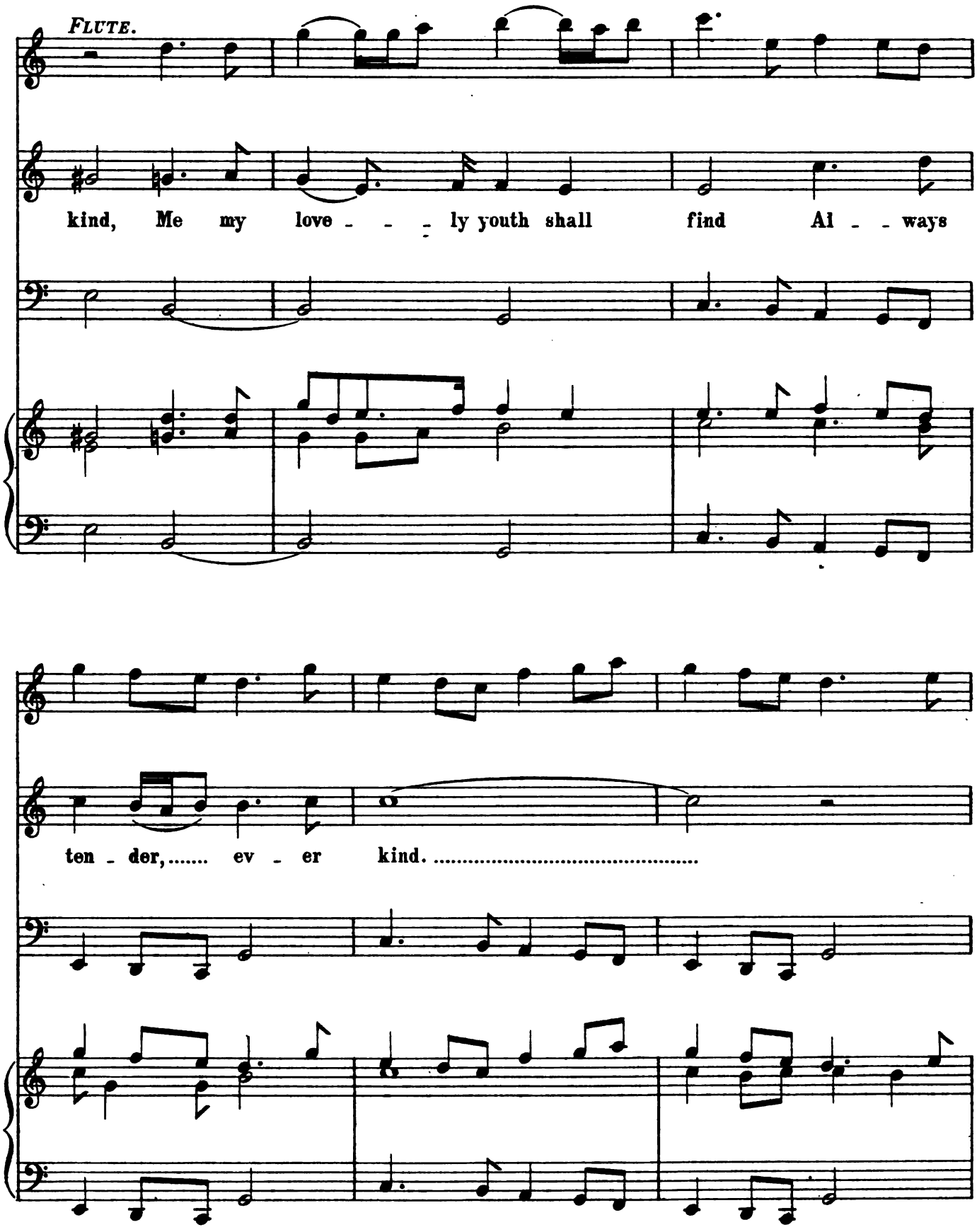

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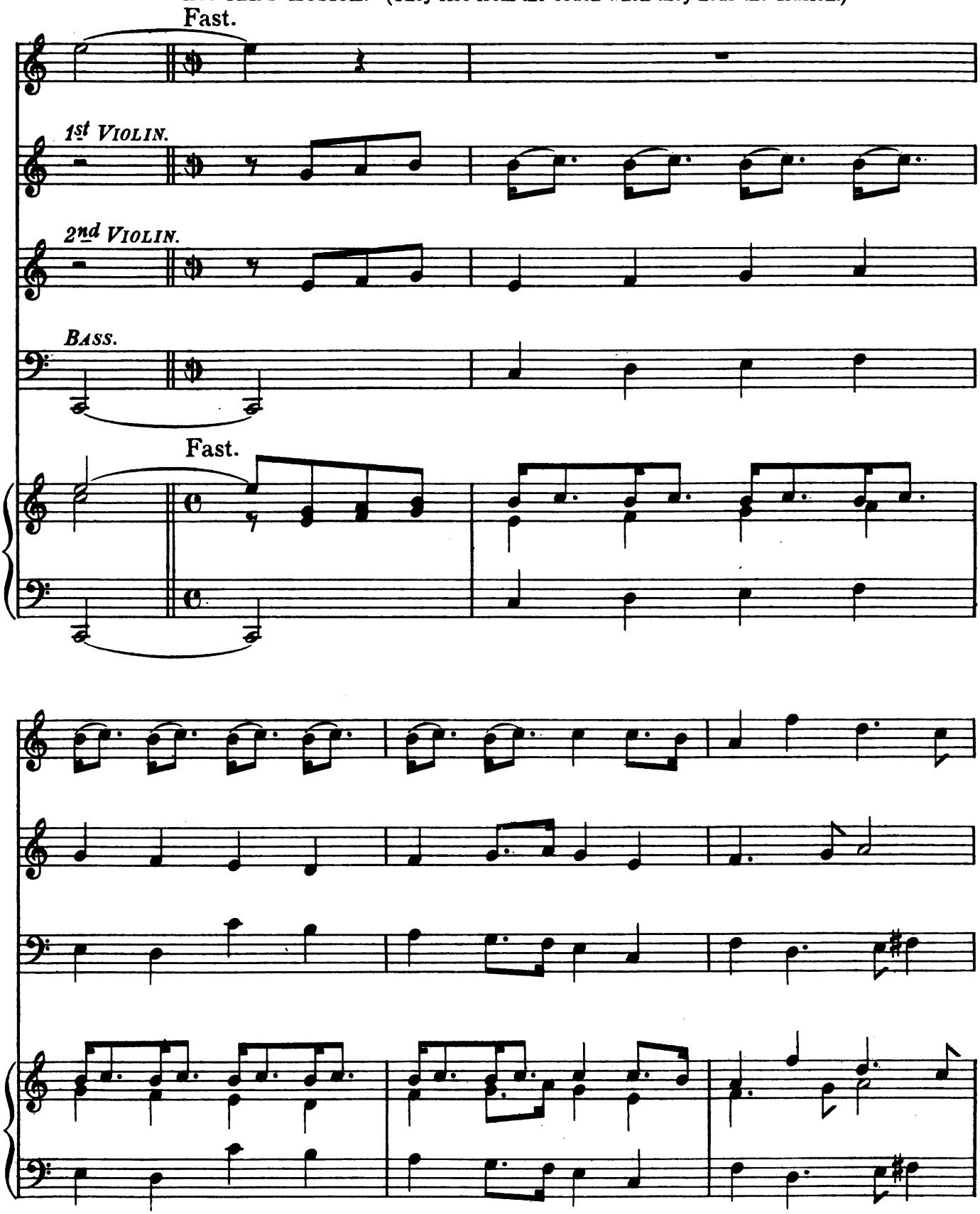
HUNTER'S MUSICK. (They rise from the couch when they hear the Musick.)



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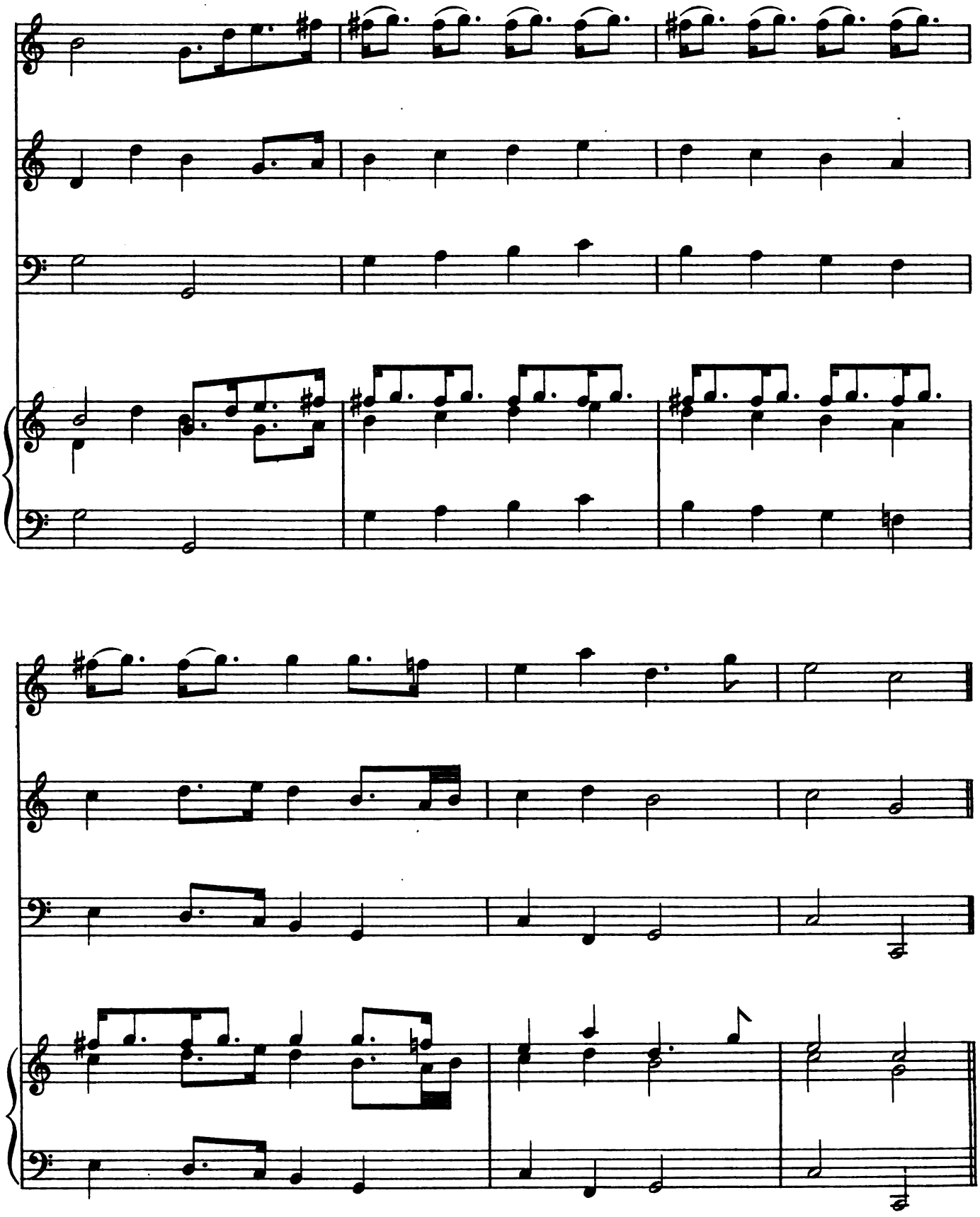

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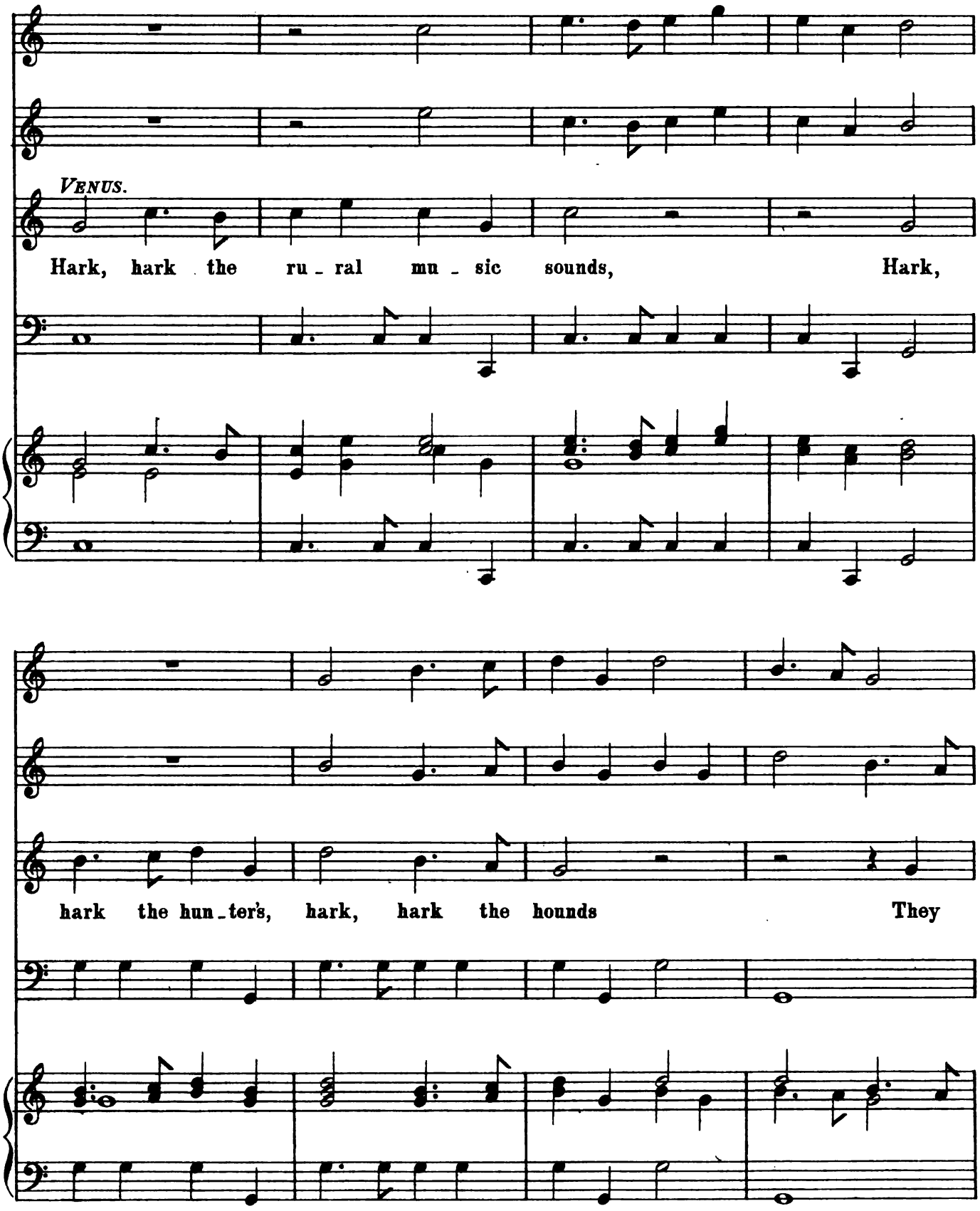

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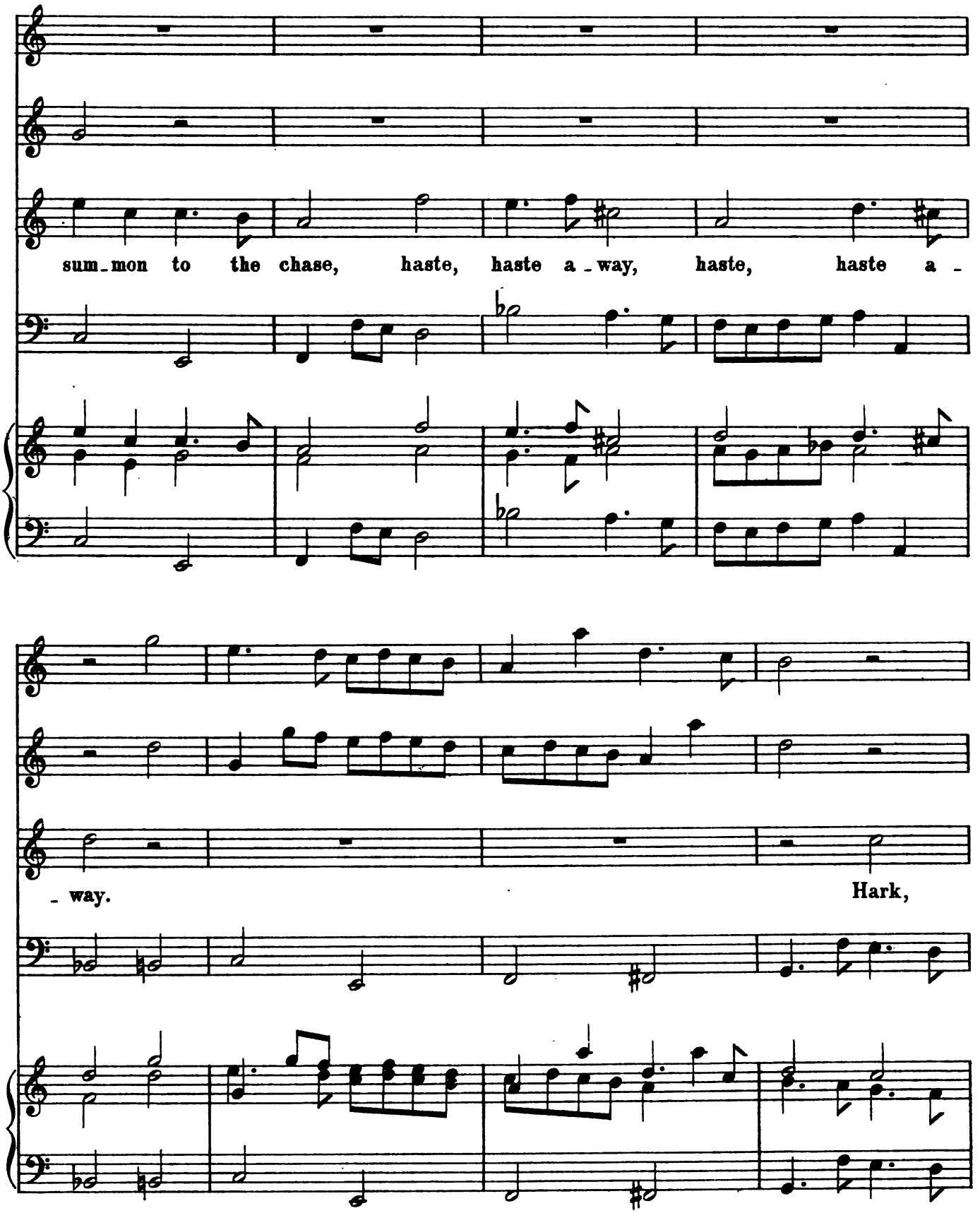

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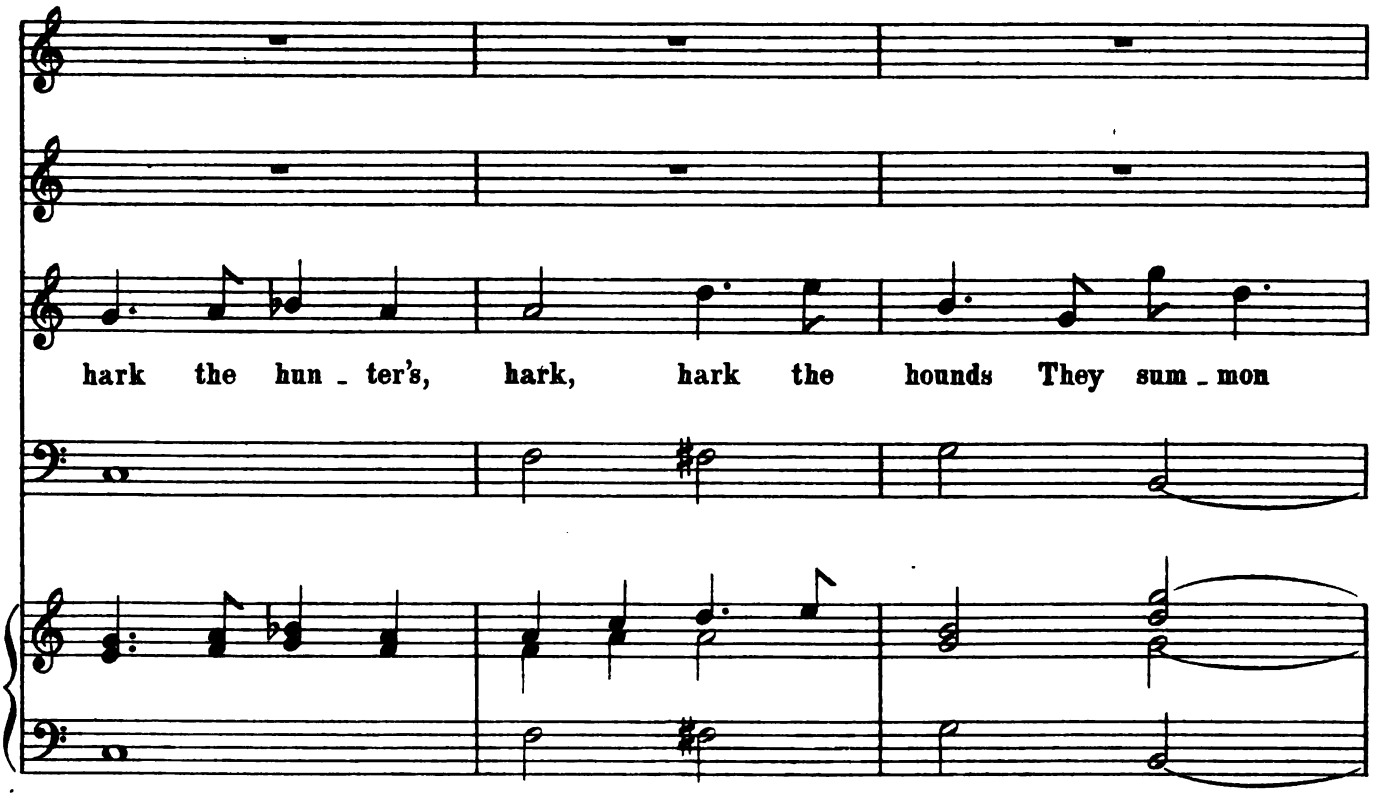

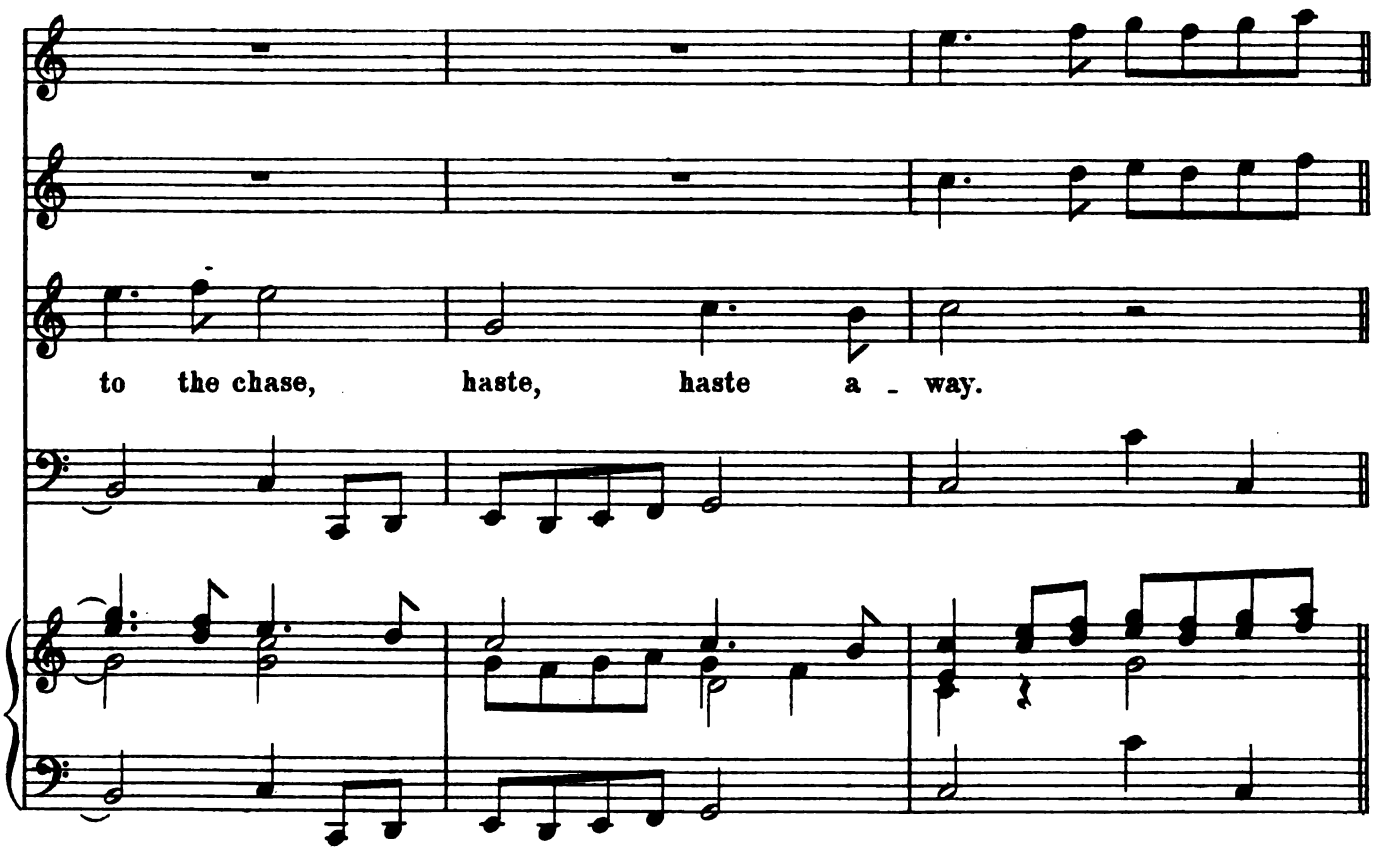

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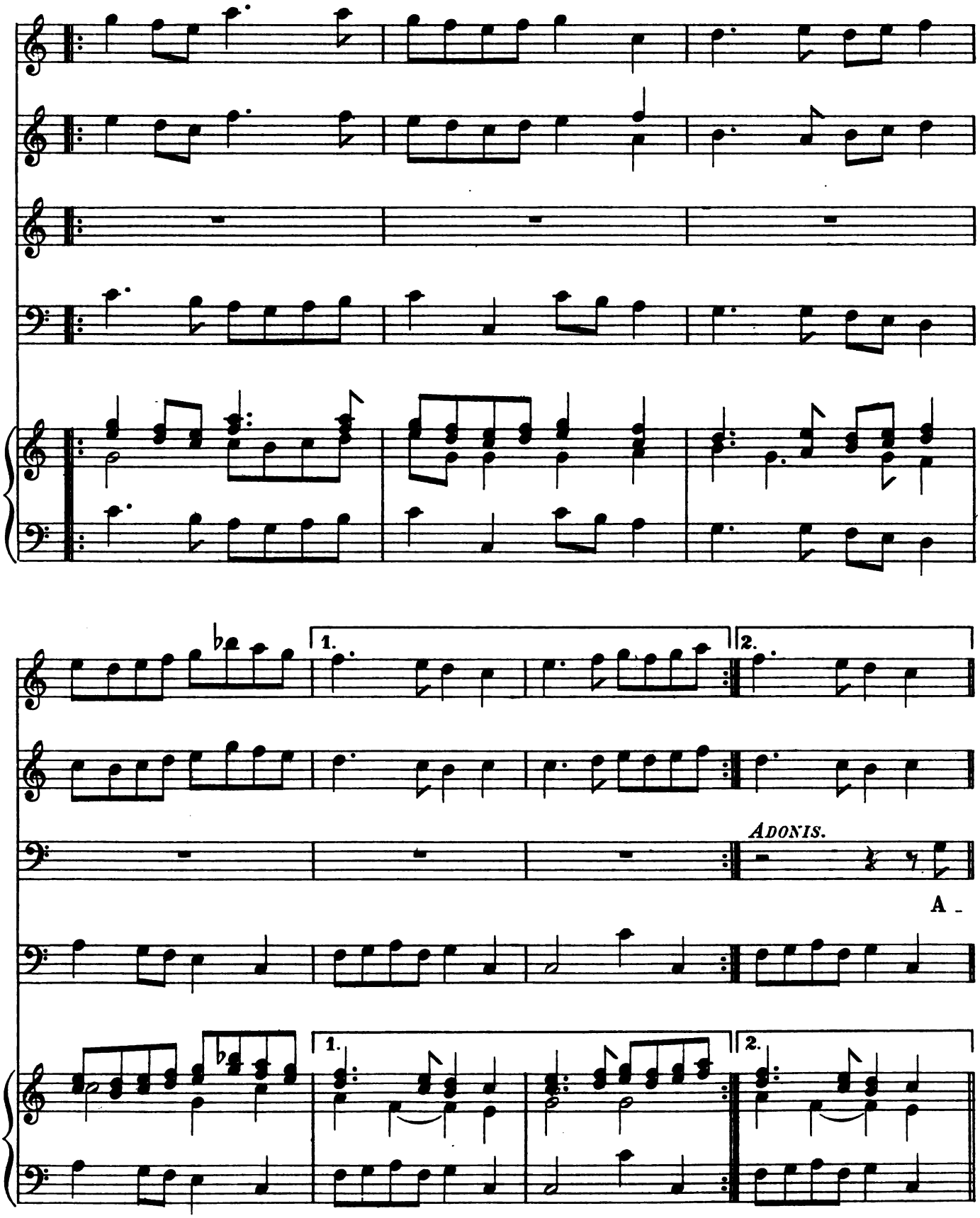

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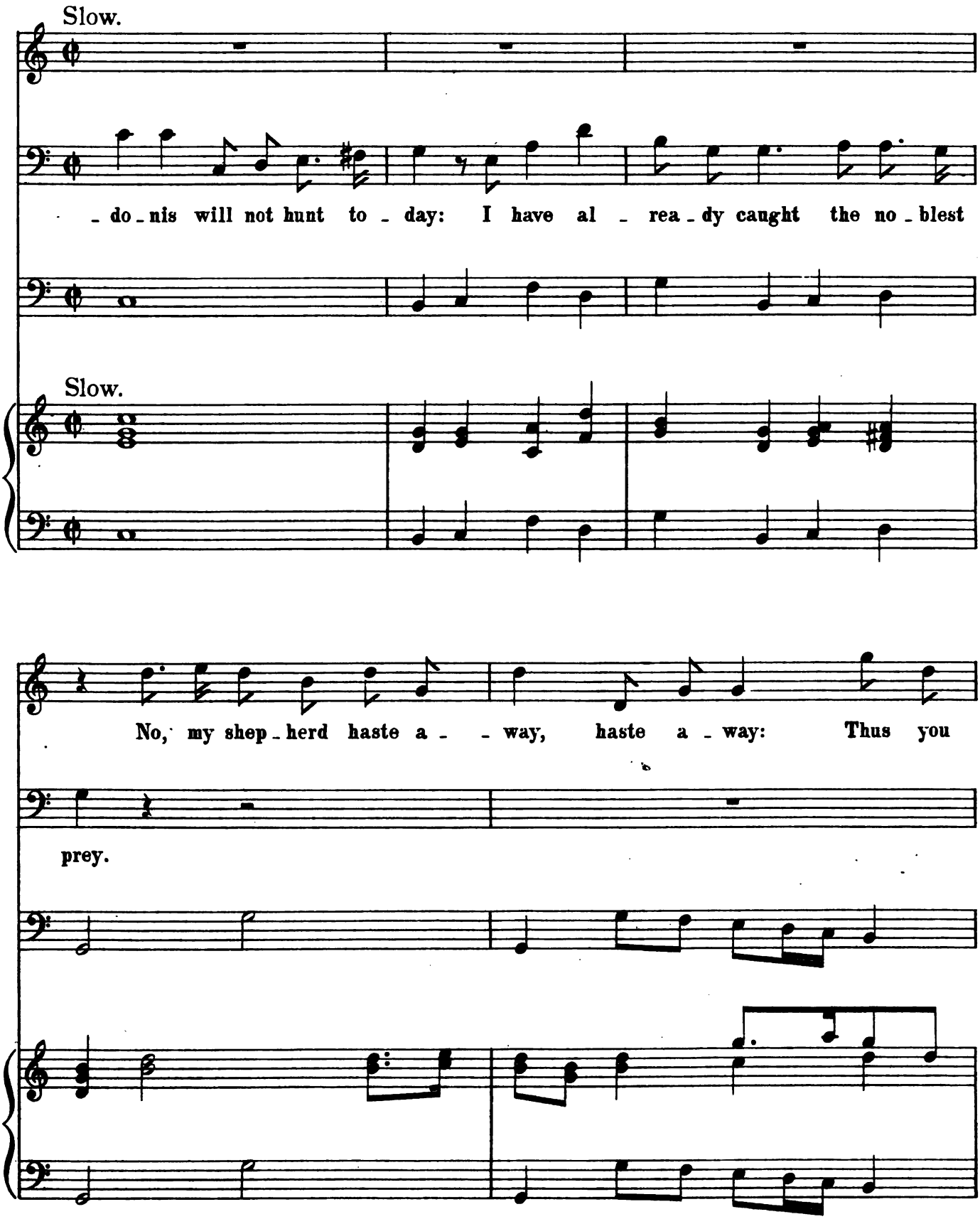

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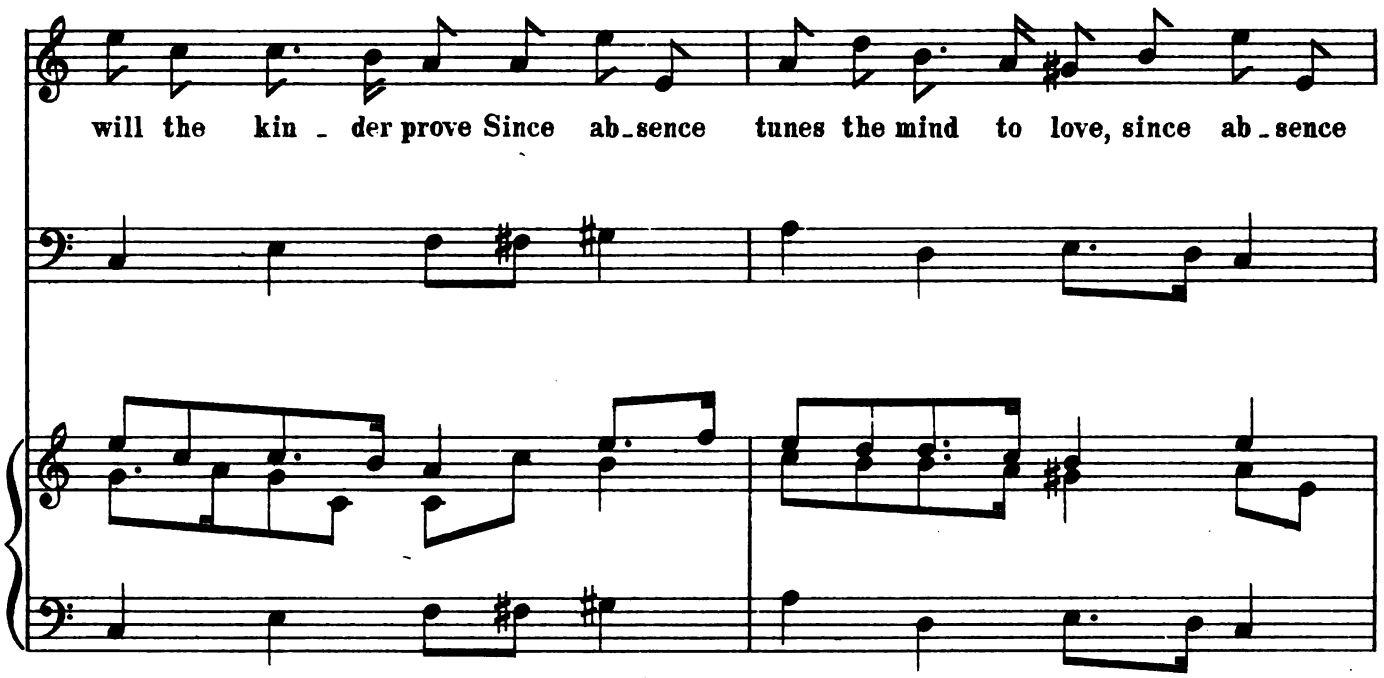

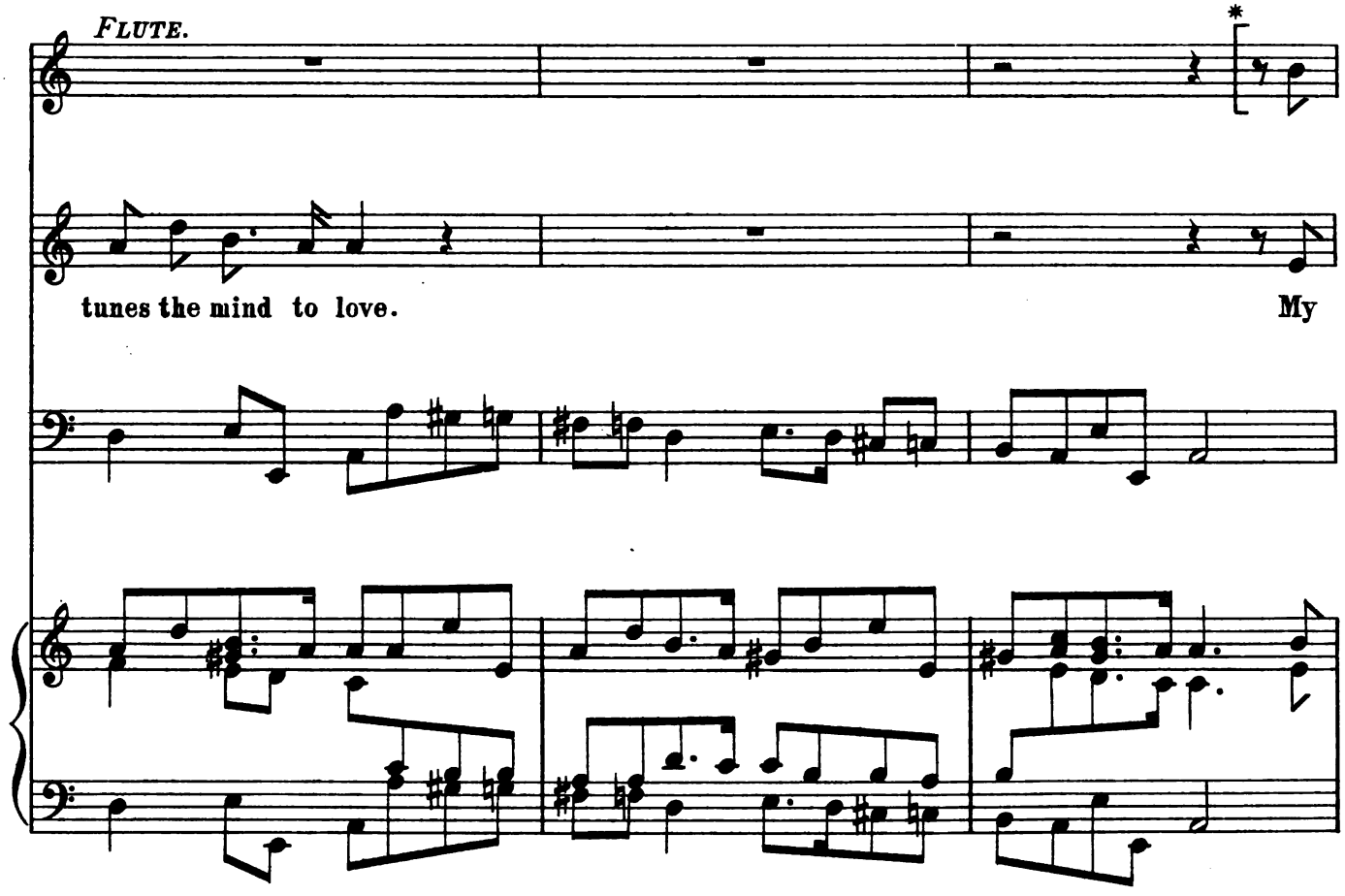

* The Flute part in brackets is not found in W

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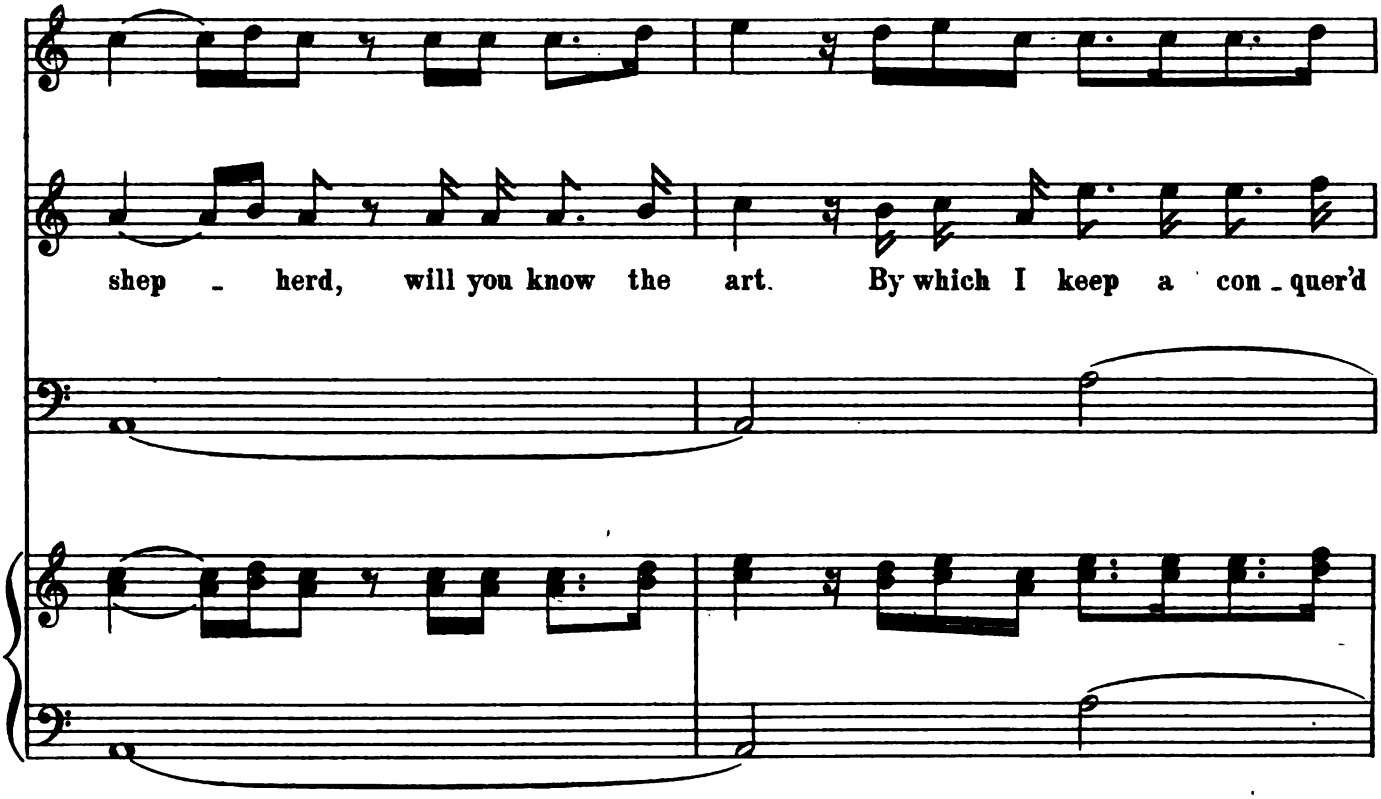

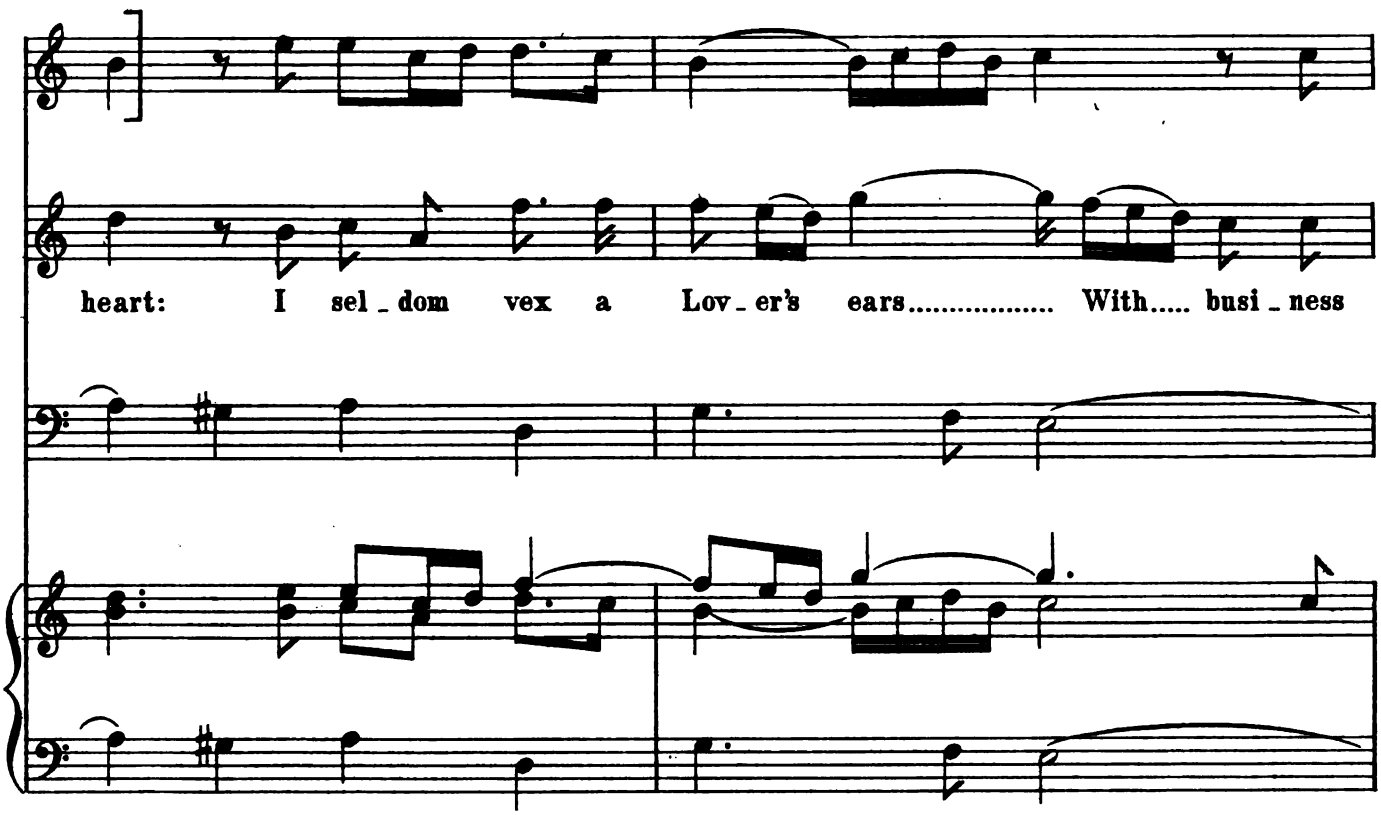

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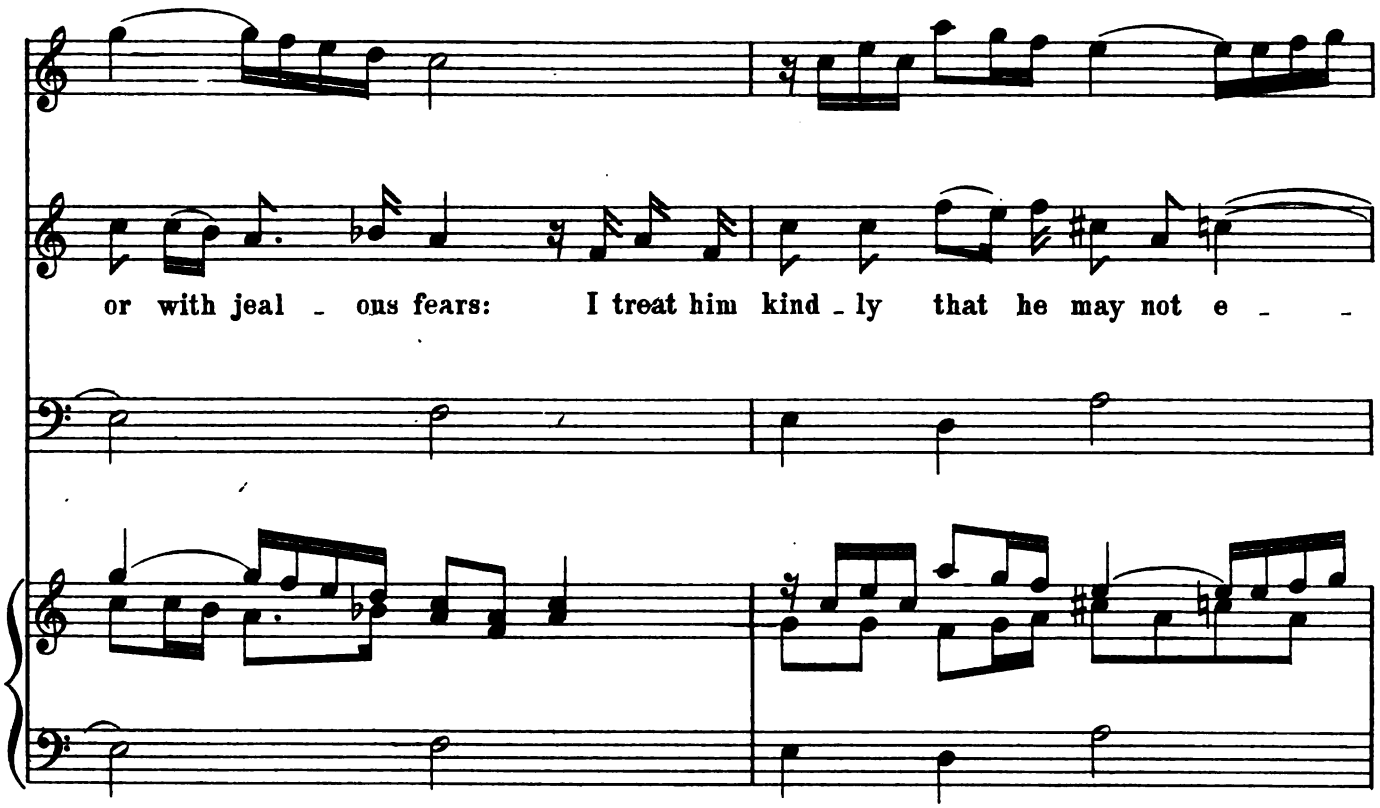

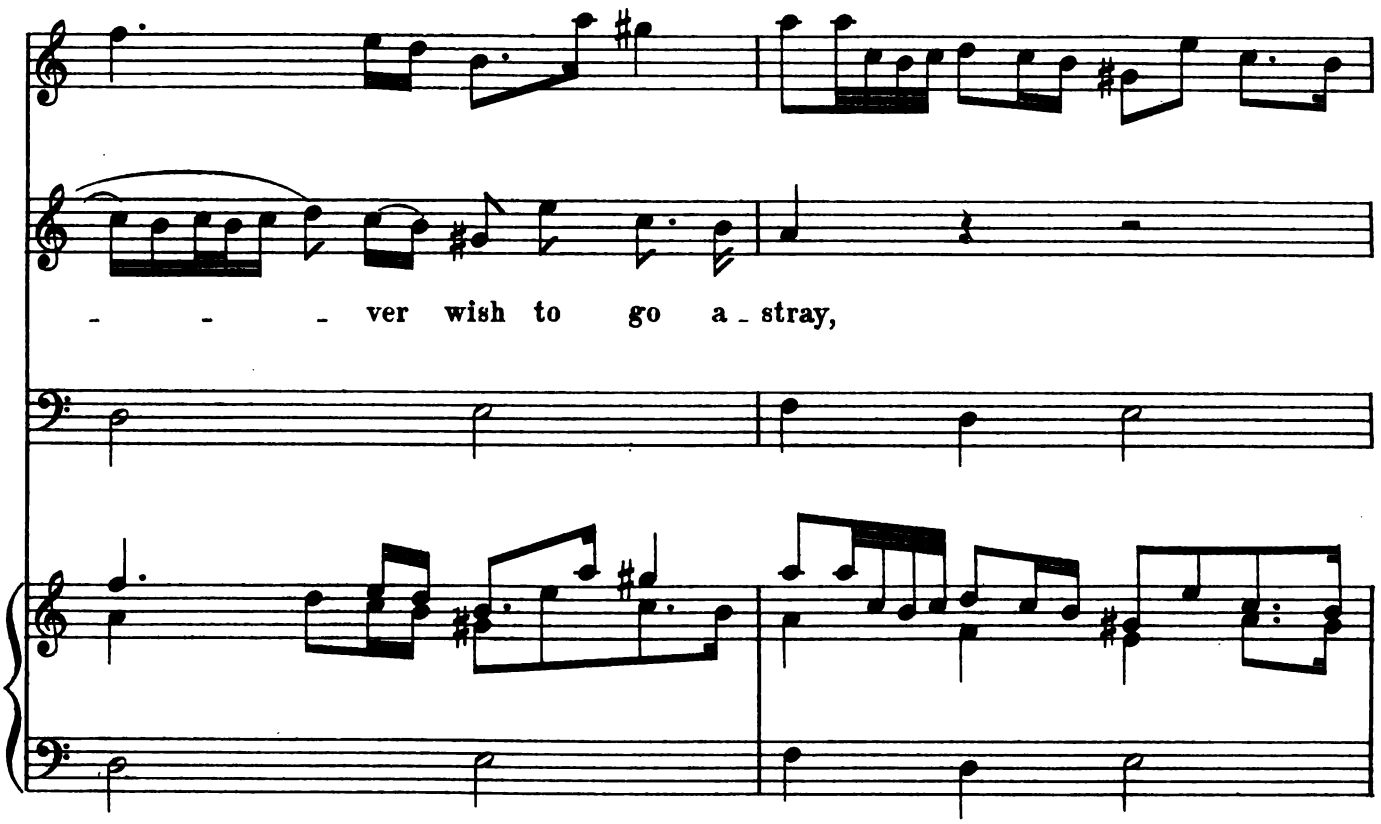

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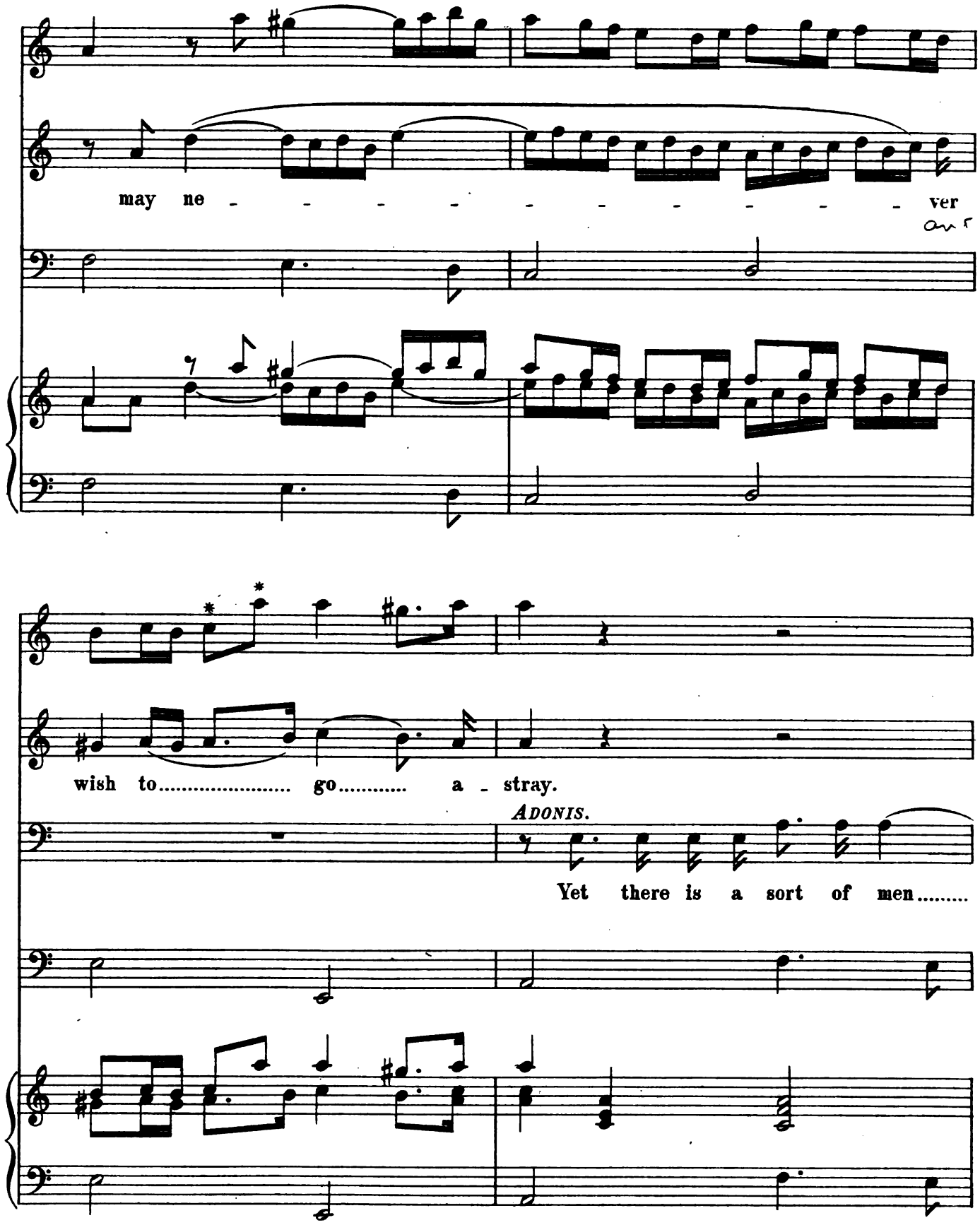

*These two notes (C & A) are omitted in W. A.

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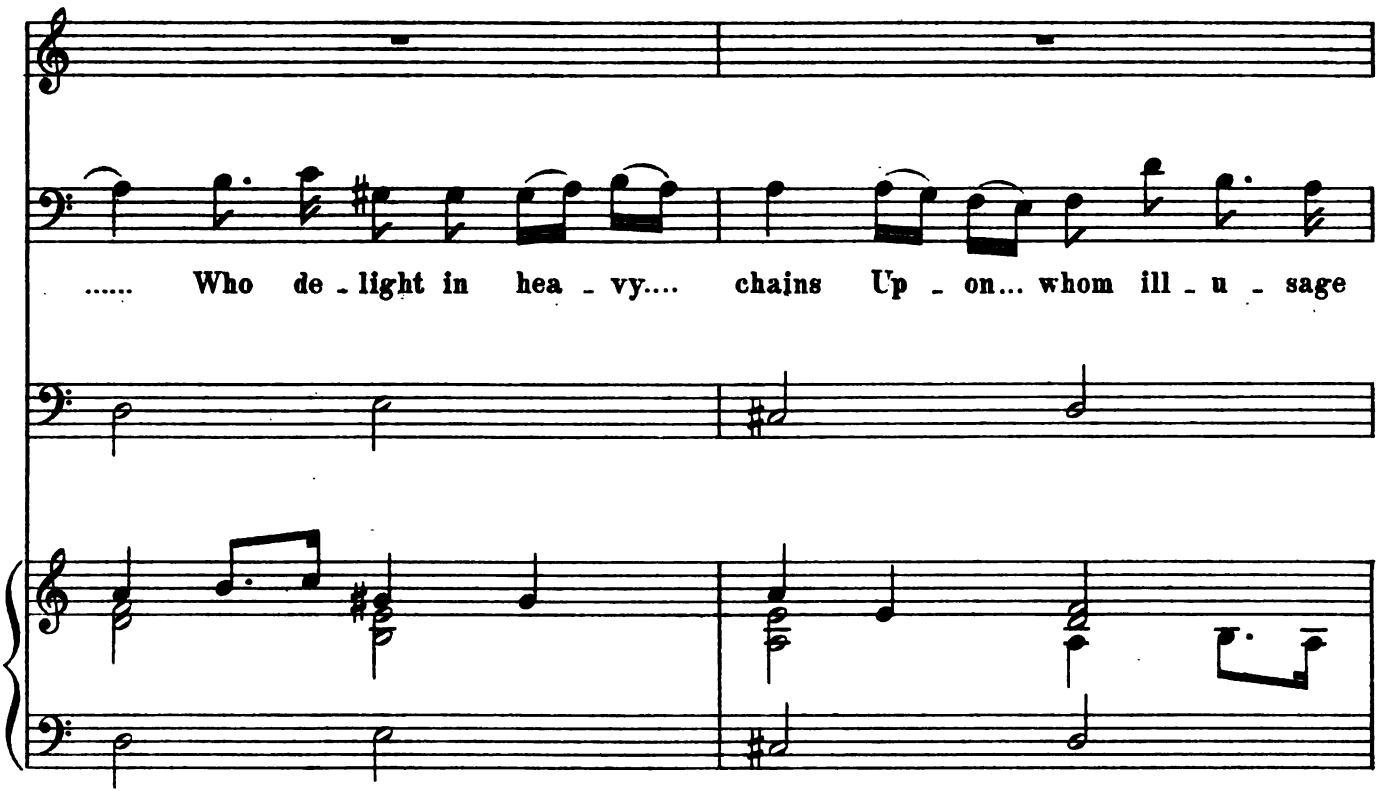

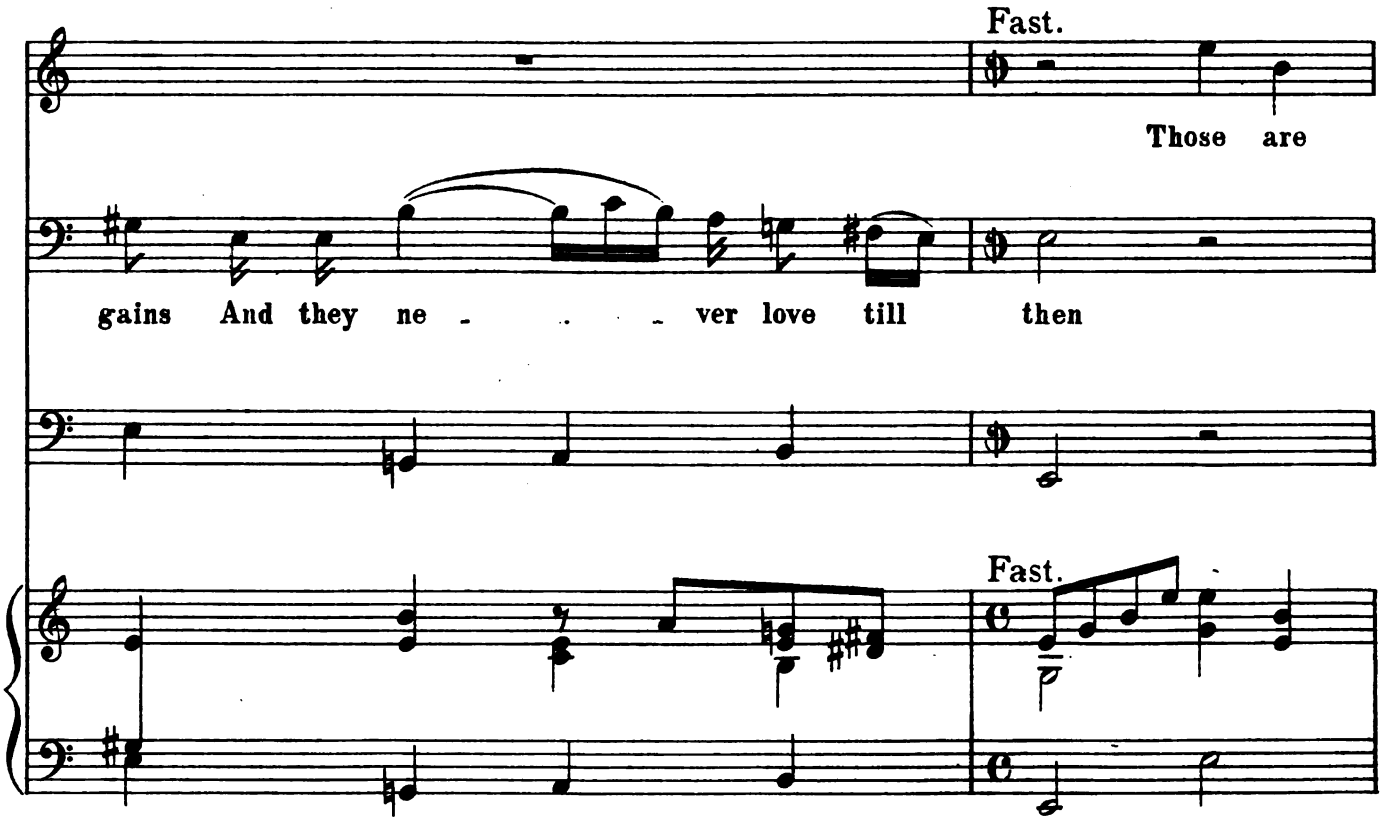

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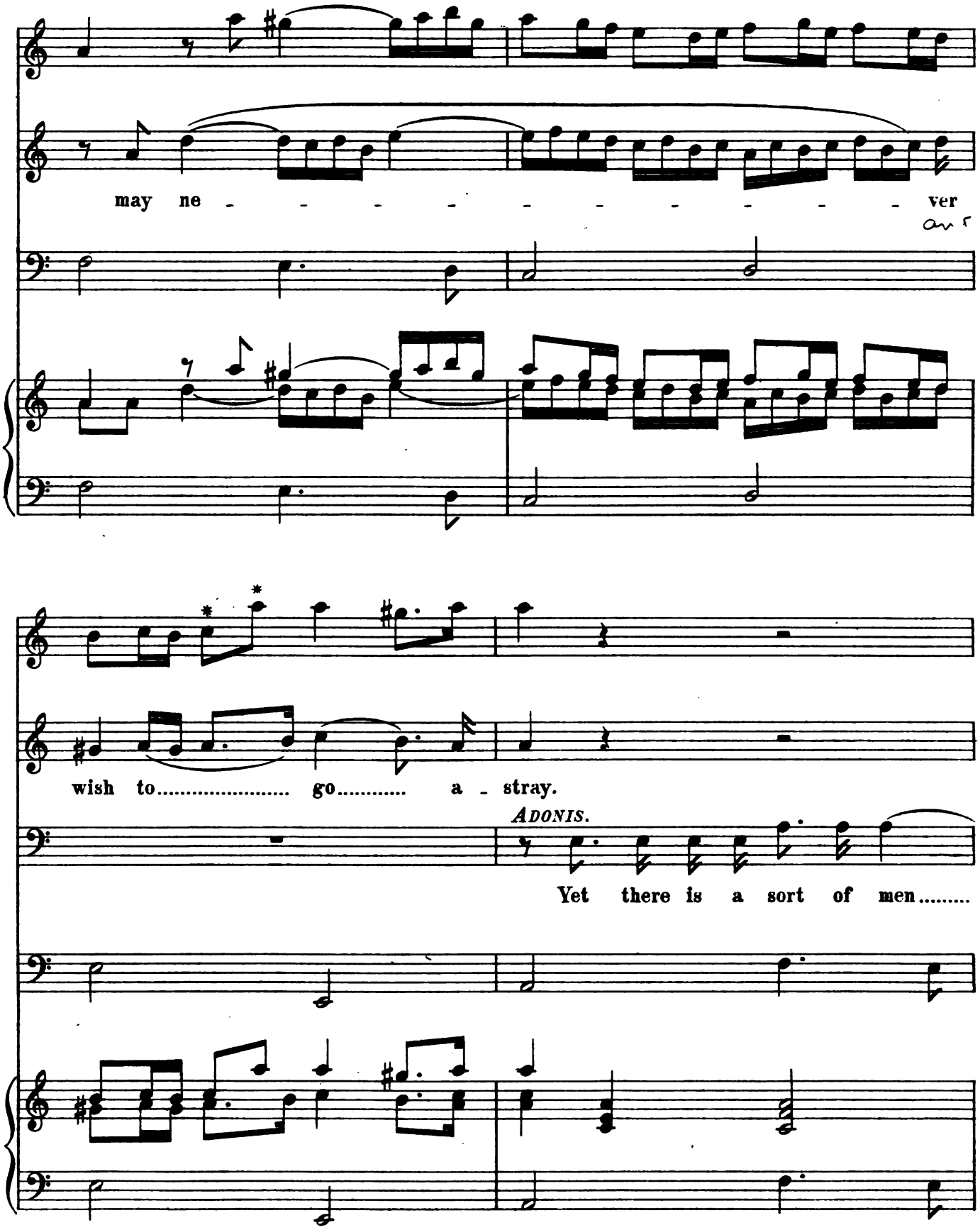

*These two notes (C & A) are omitted in W. A.

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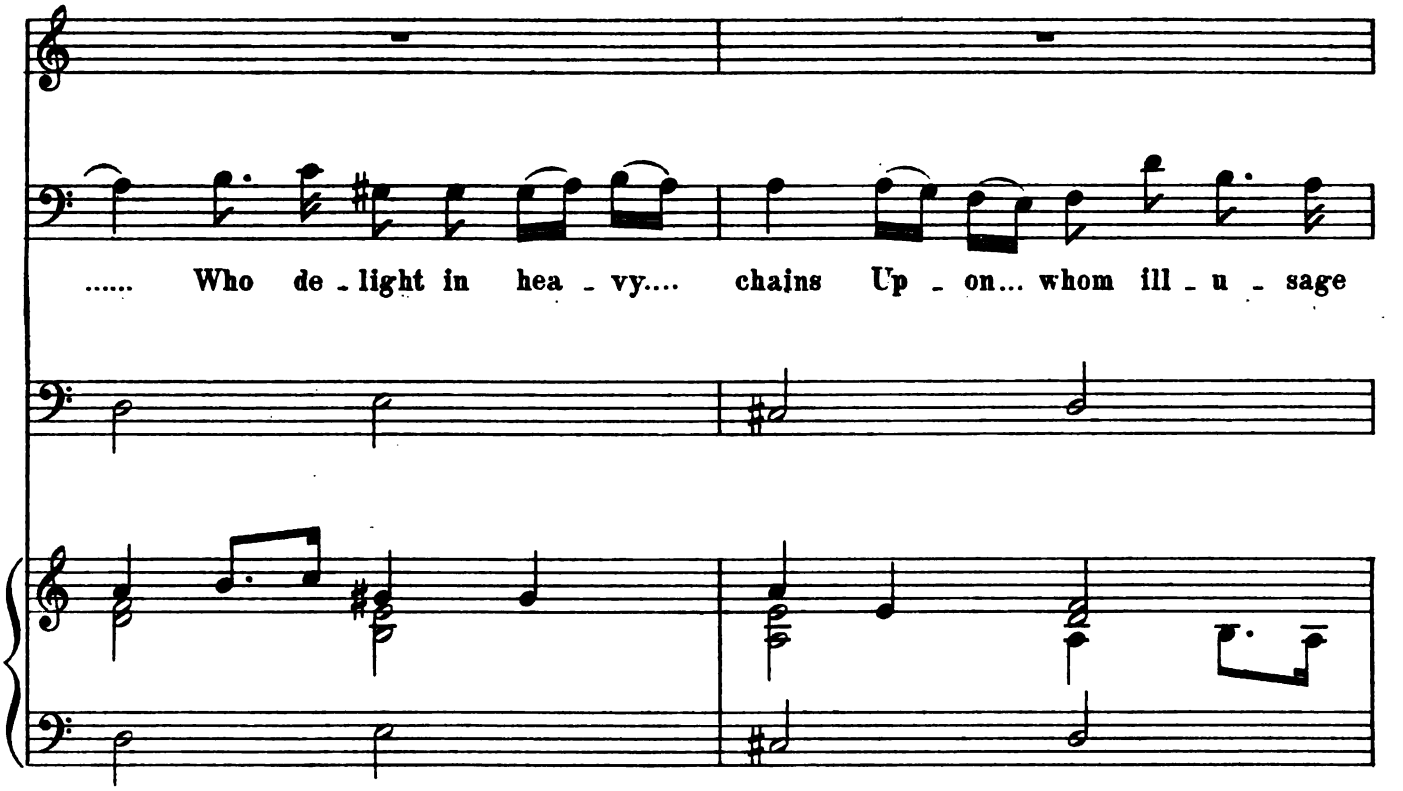

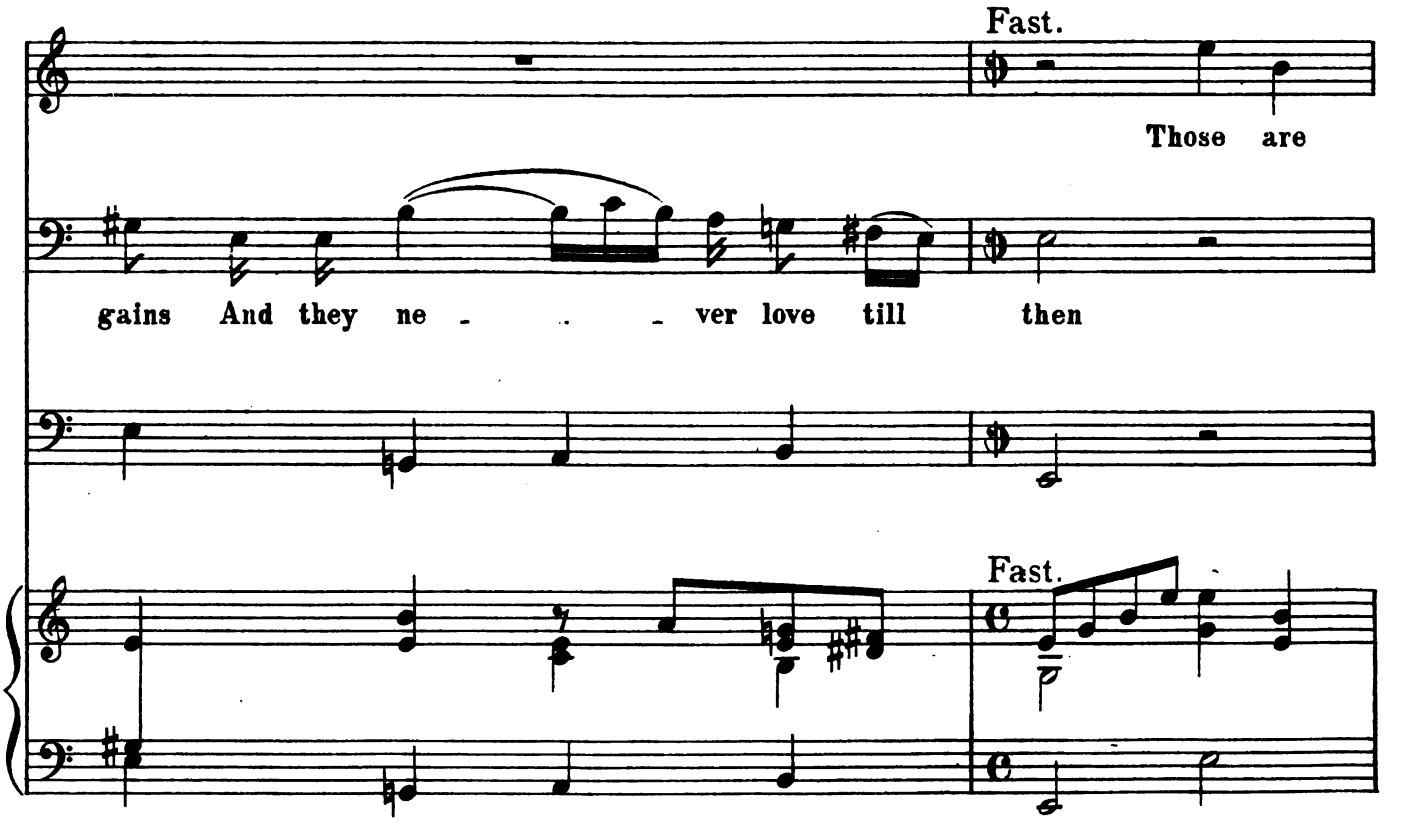

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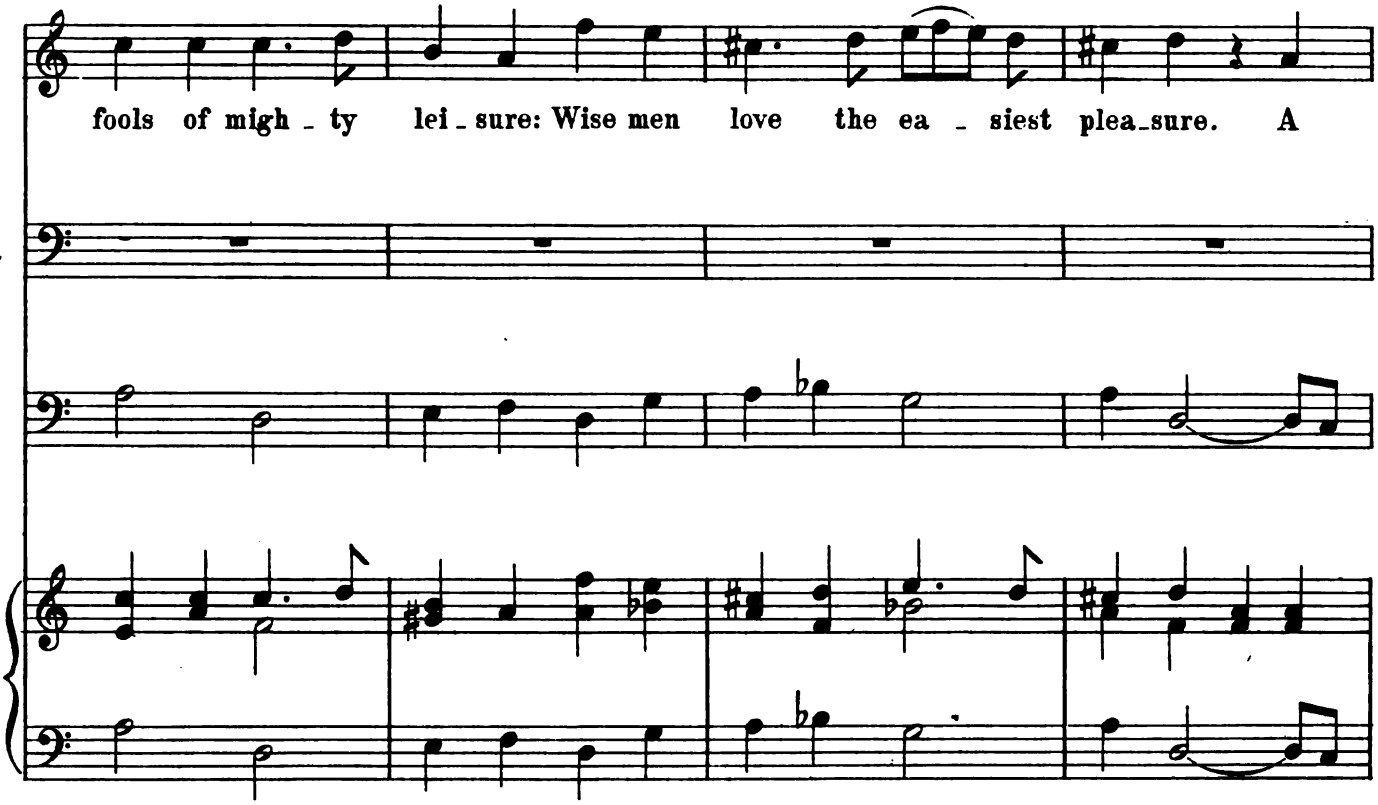

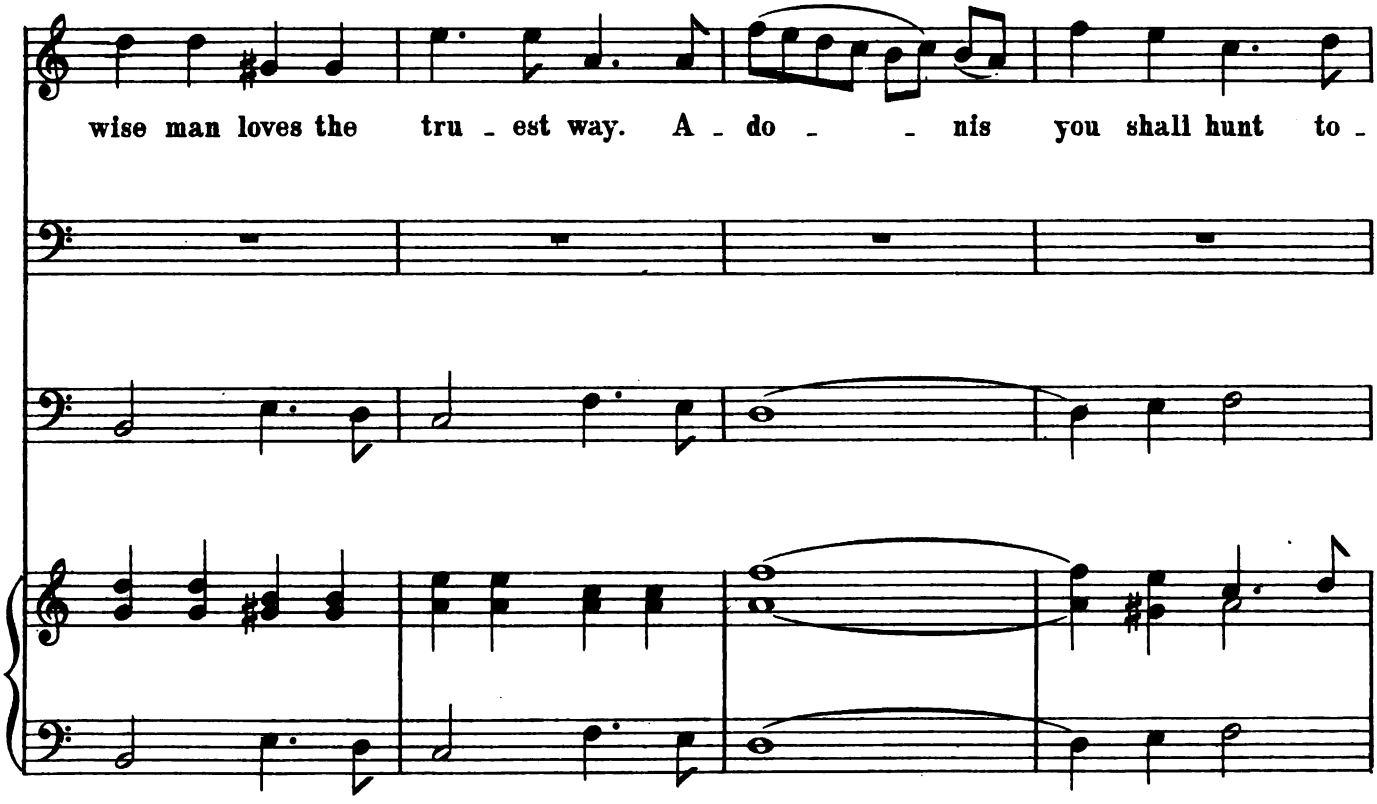

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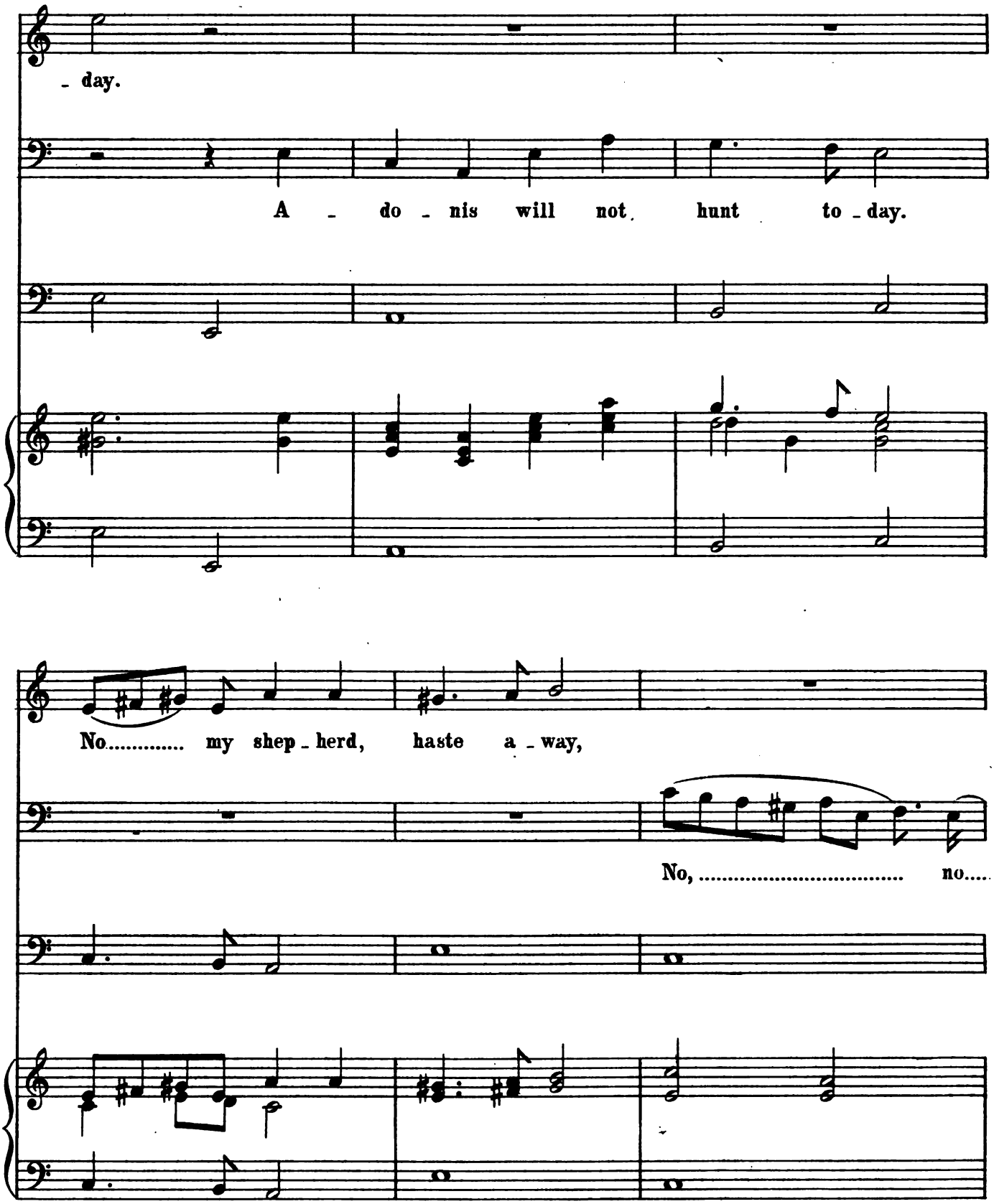

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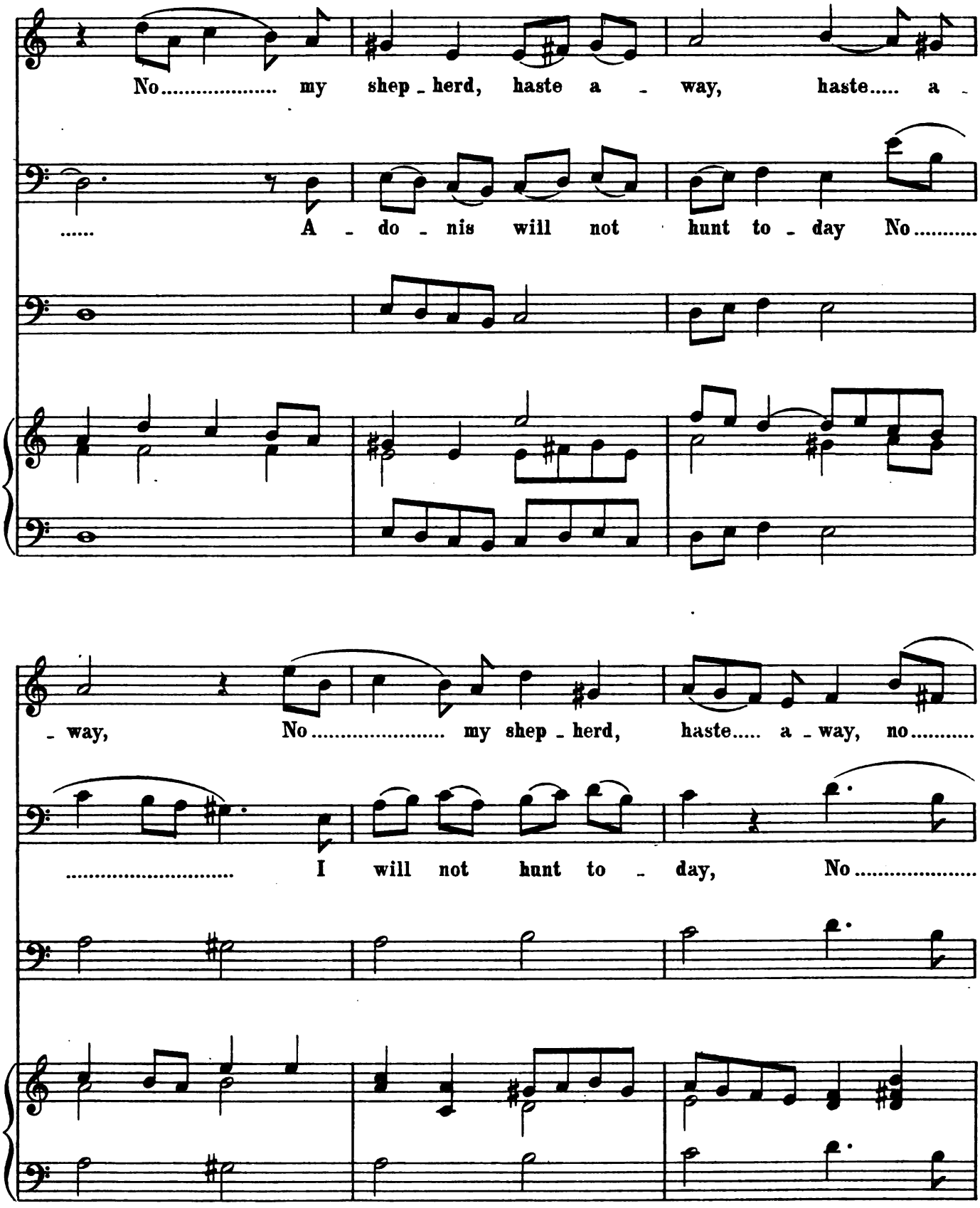

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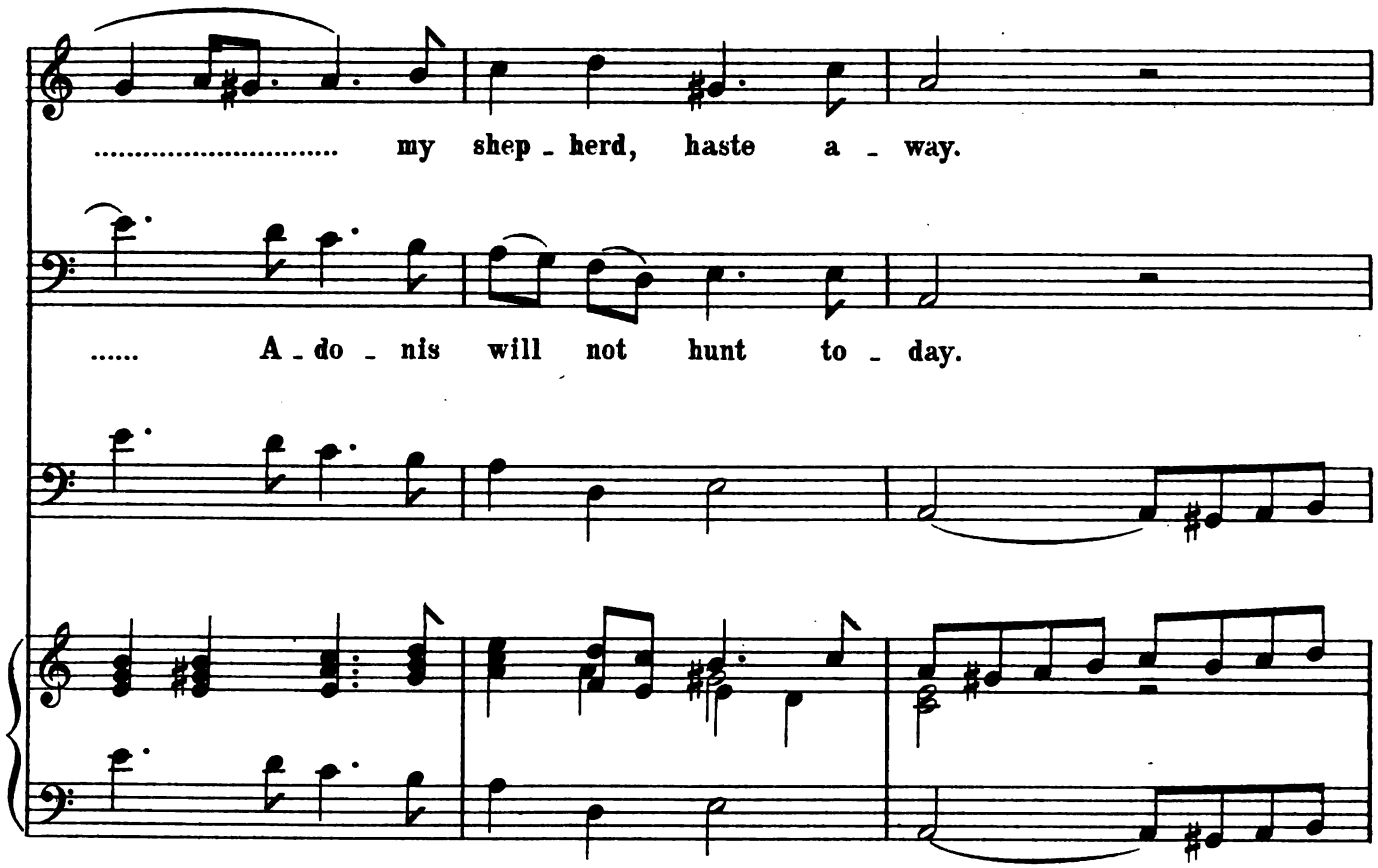

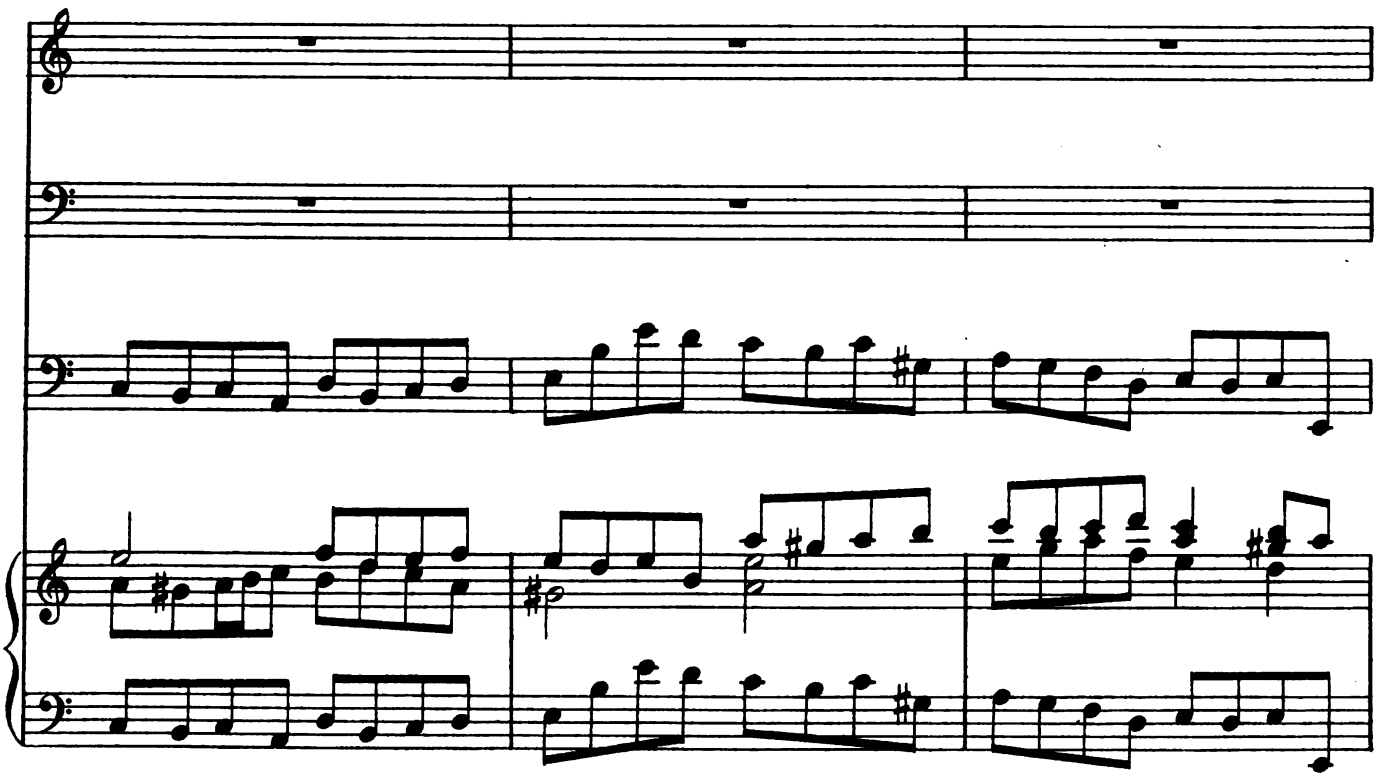

Exit *VENUS.*

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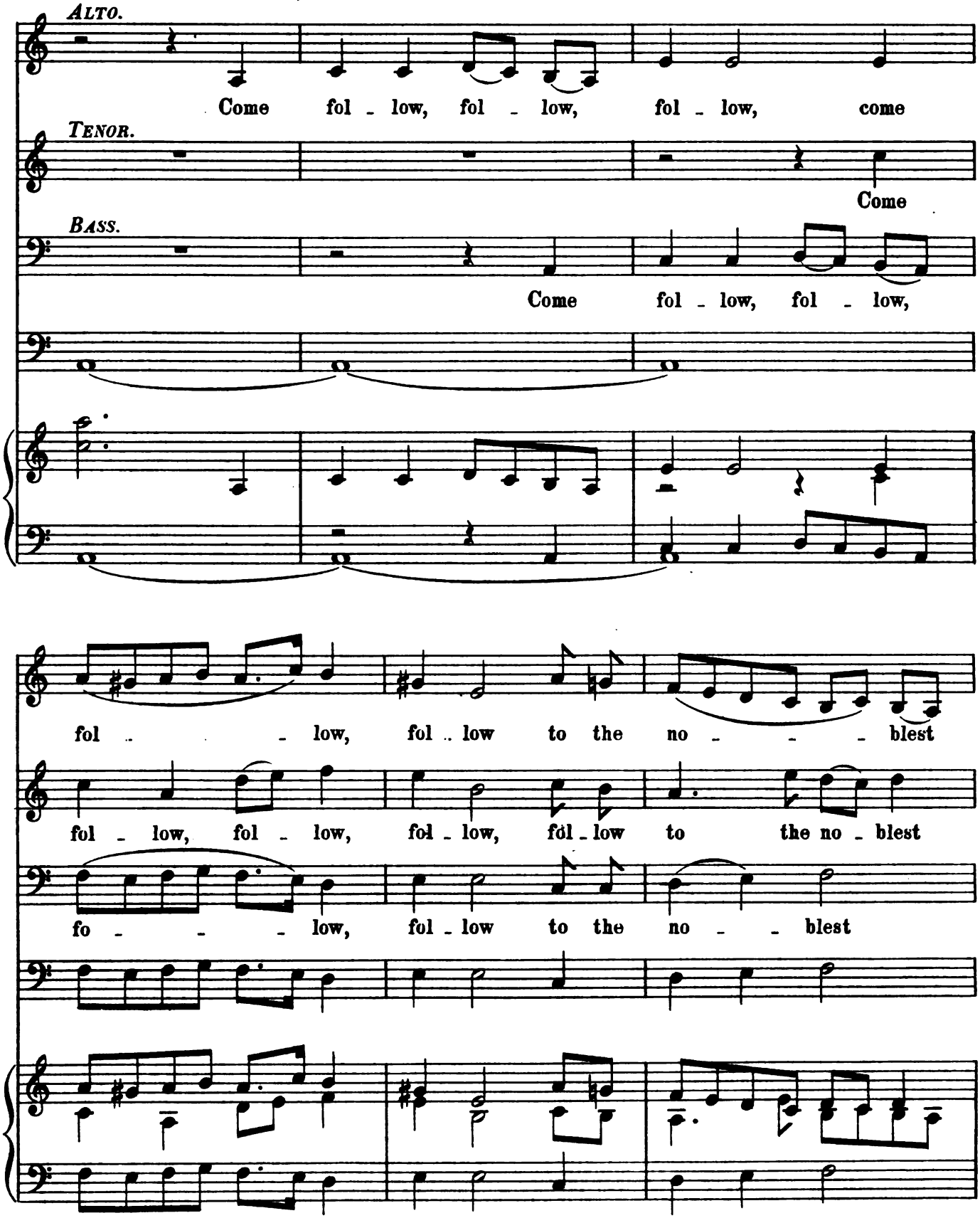
Enter *HUNTSMEN* to *ADONIS*, and sing this Chorus.

CHORUS. ("Thrice" in W. A.)



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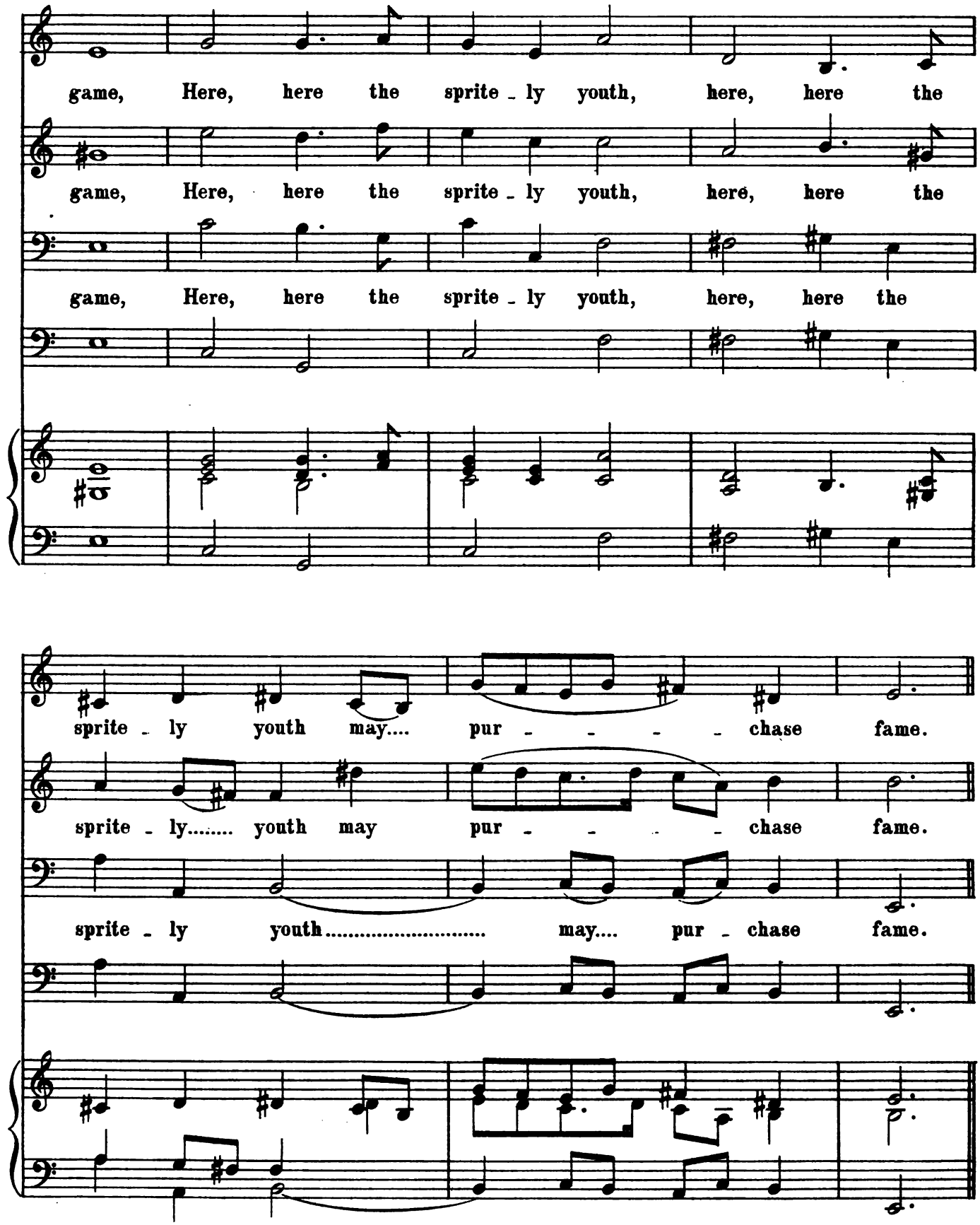

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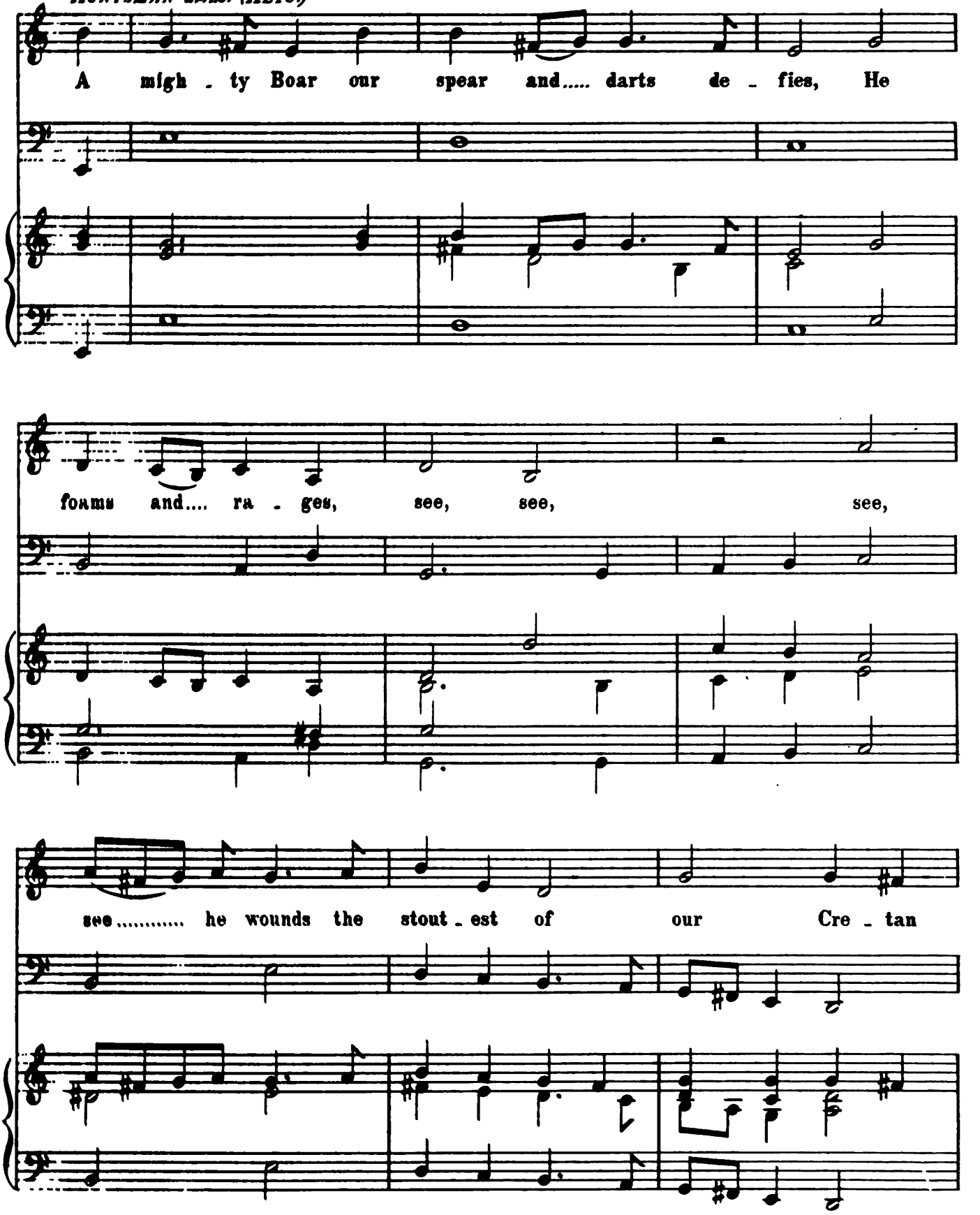
HUNTSMAN alone. (ALTO.)



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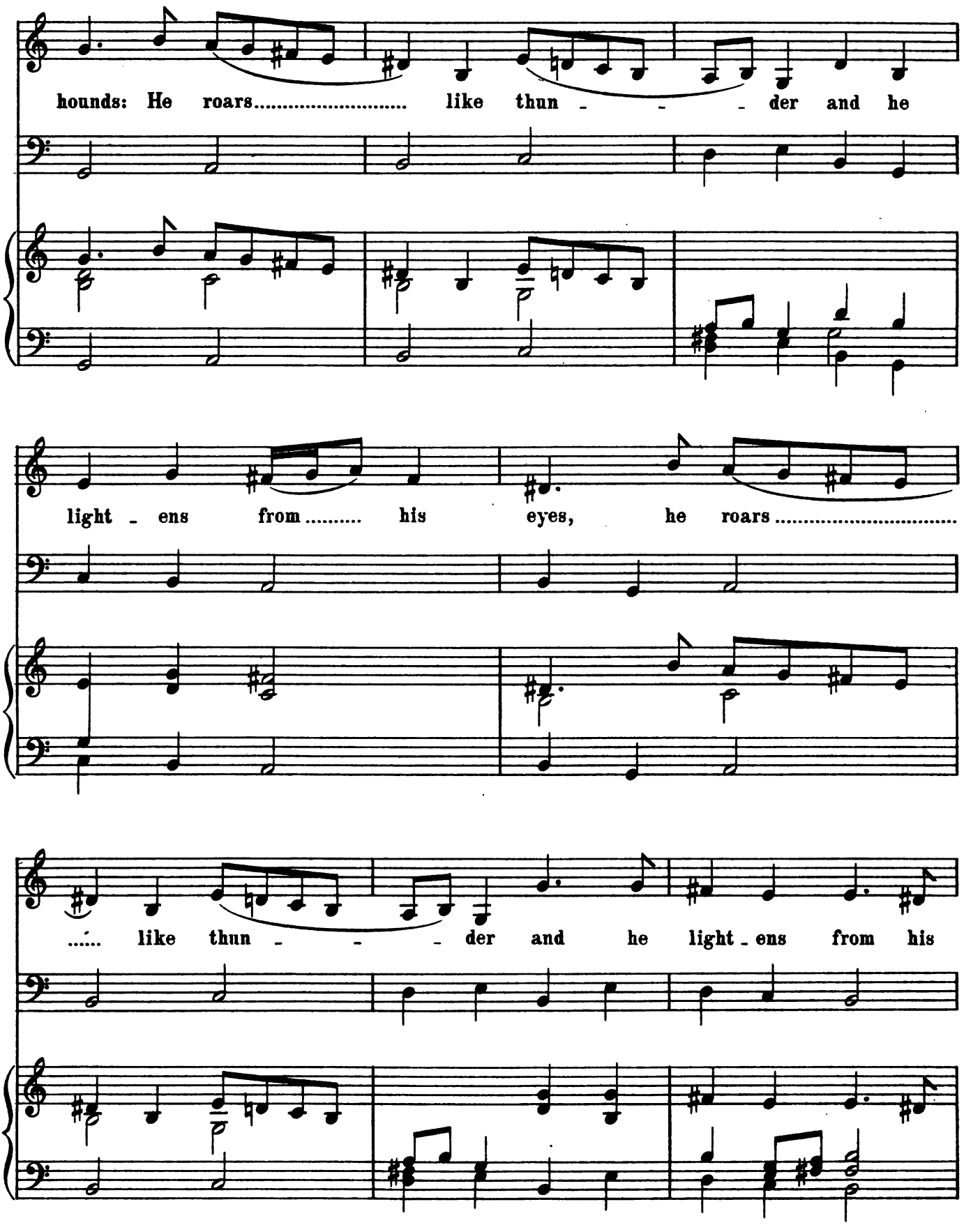

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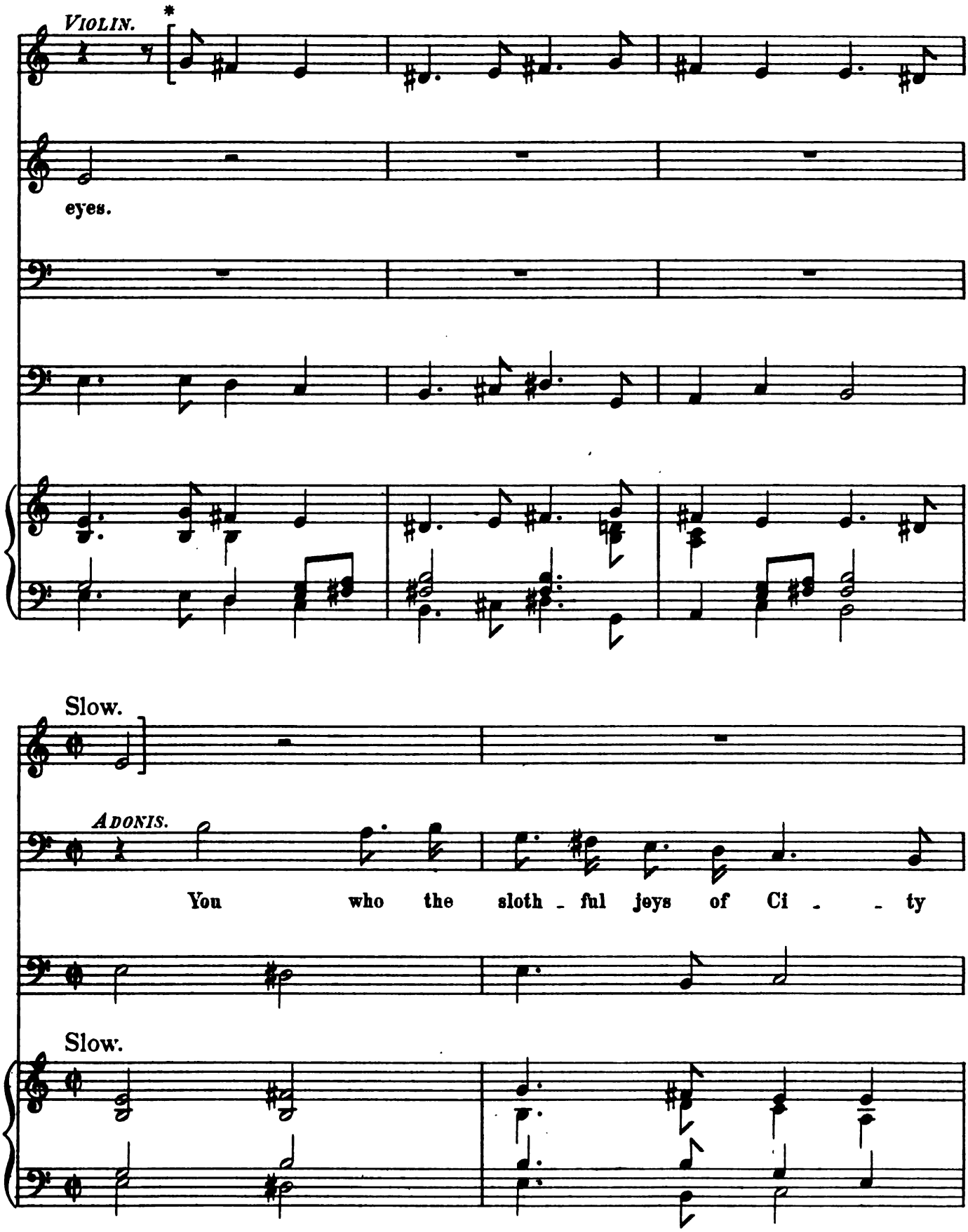

*The notes in brackets are only in B. M.

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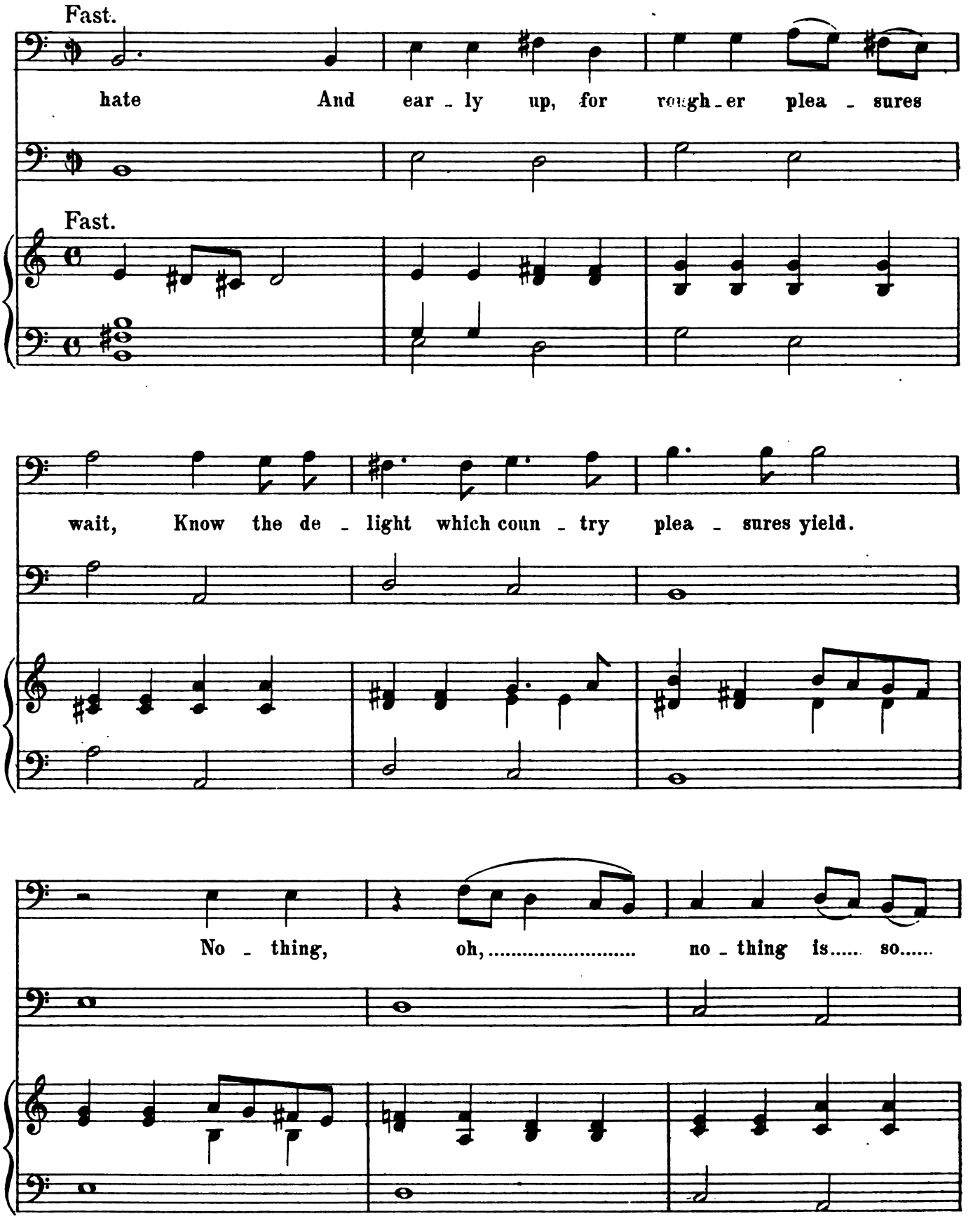

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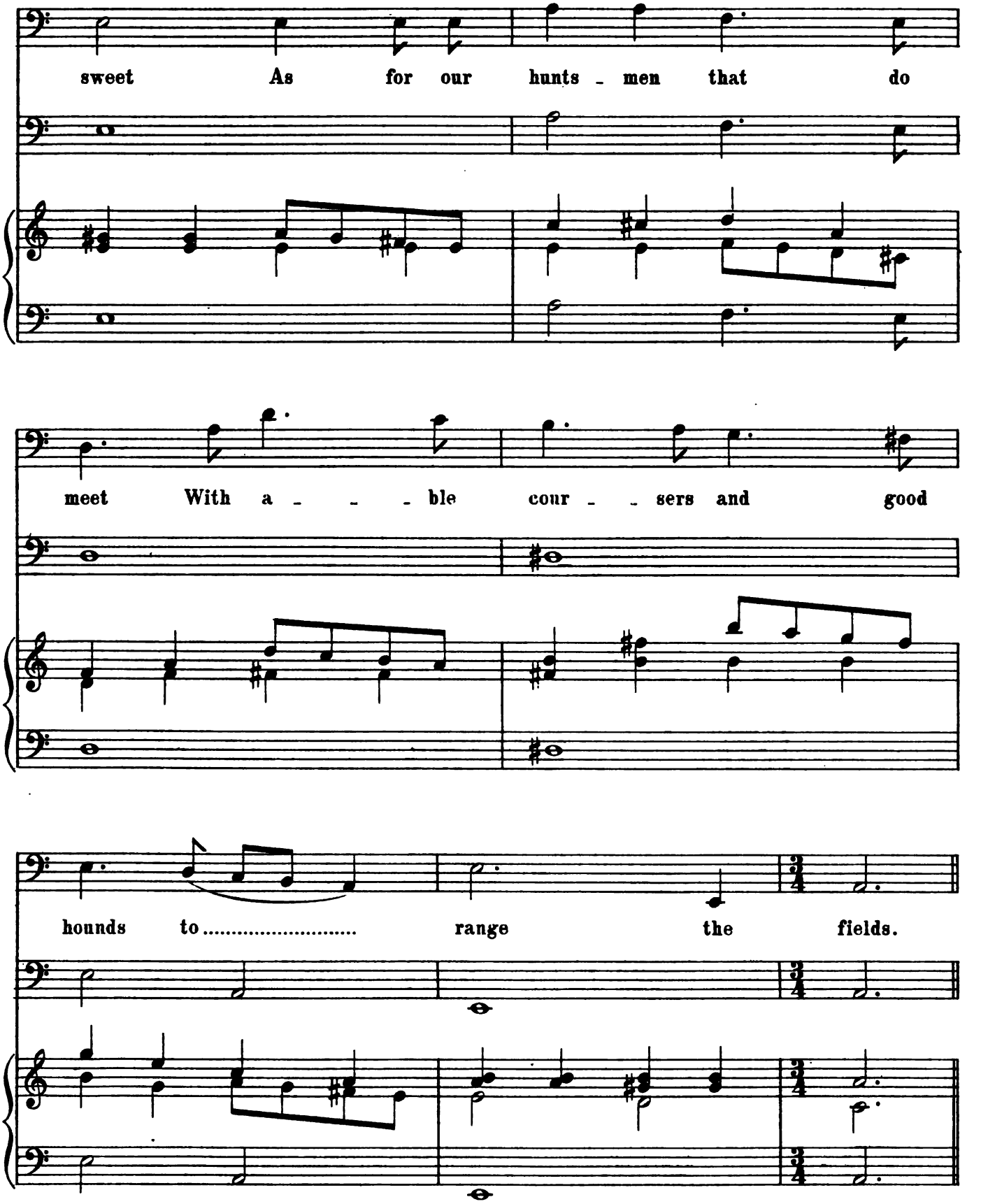

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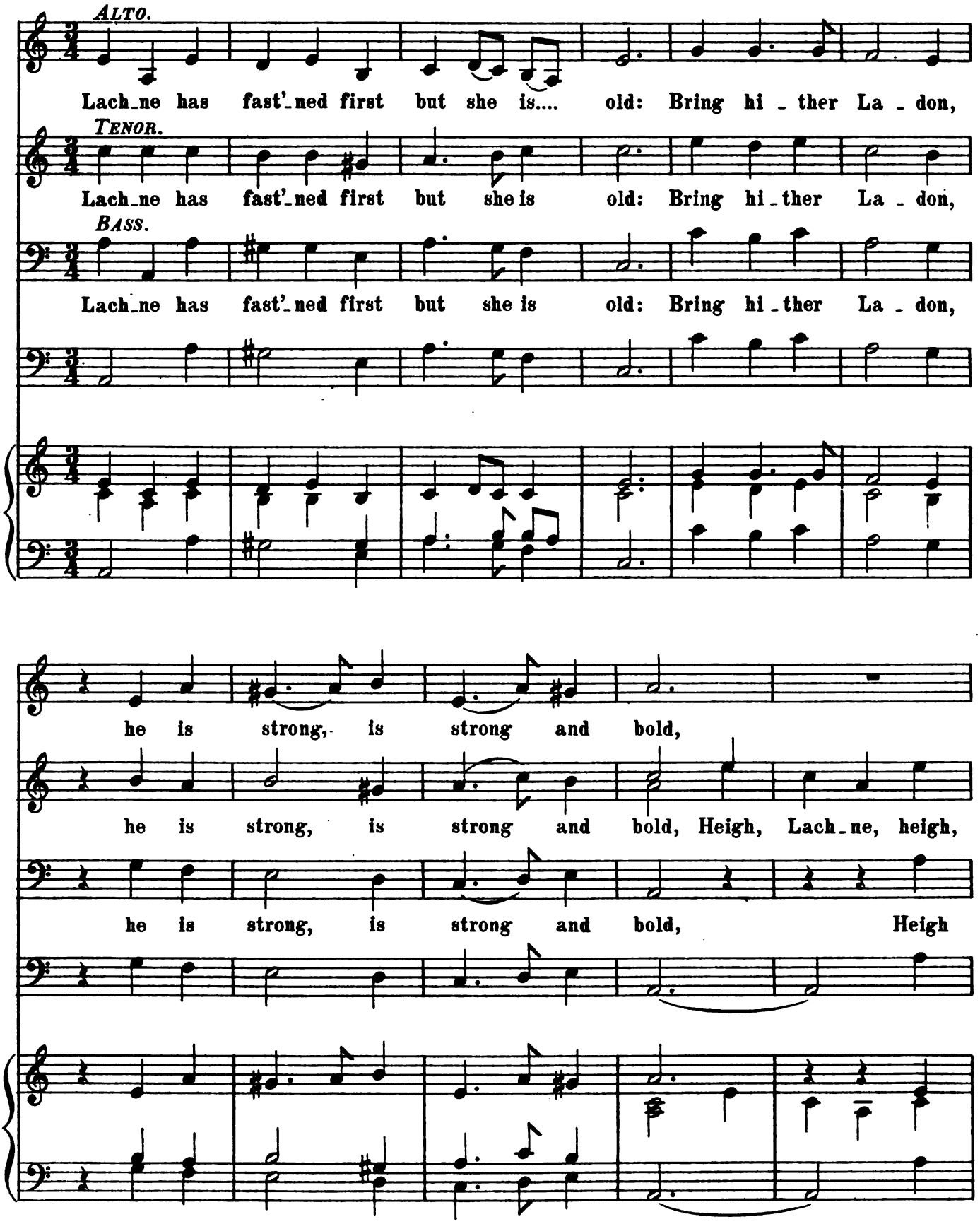
Chorus of Huntsmen.



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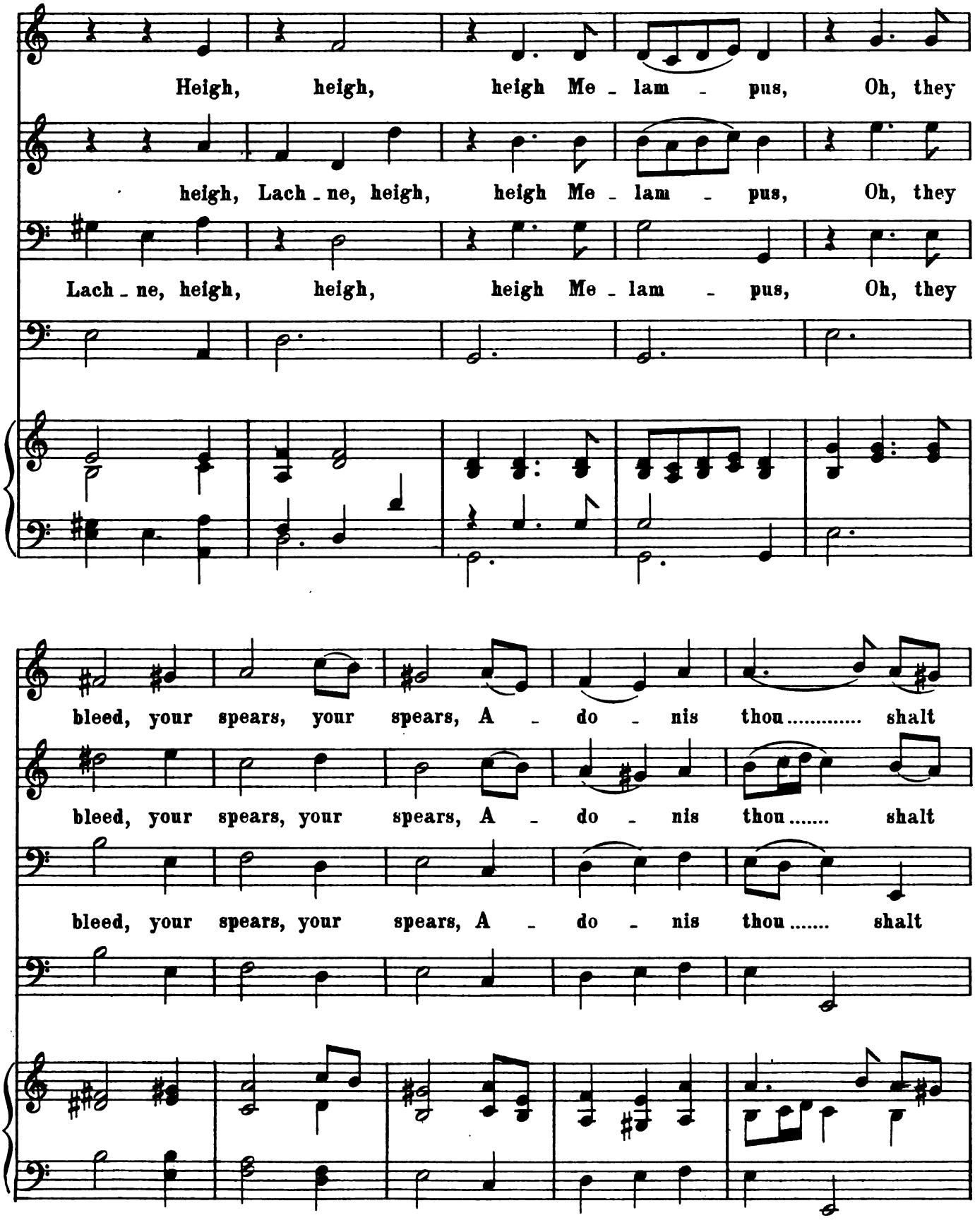

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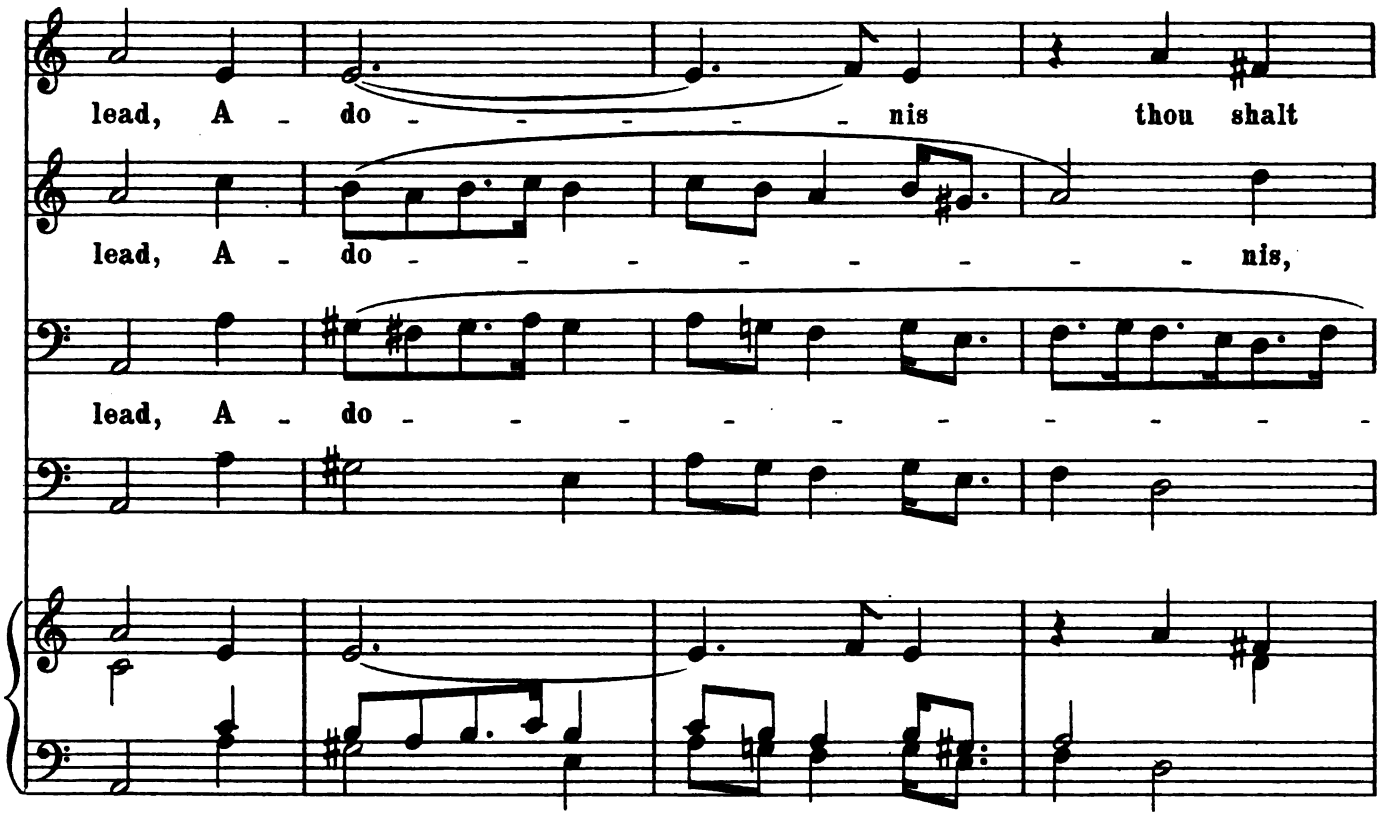

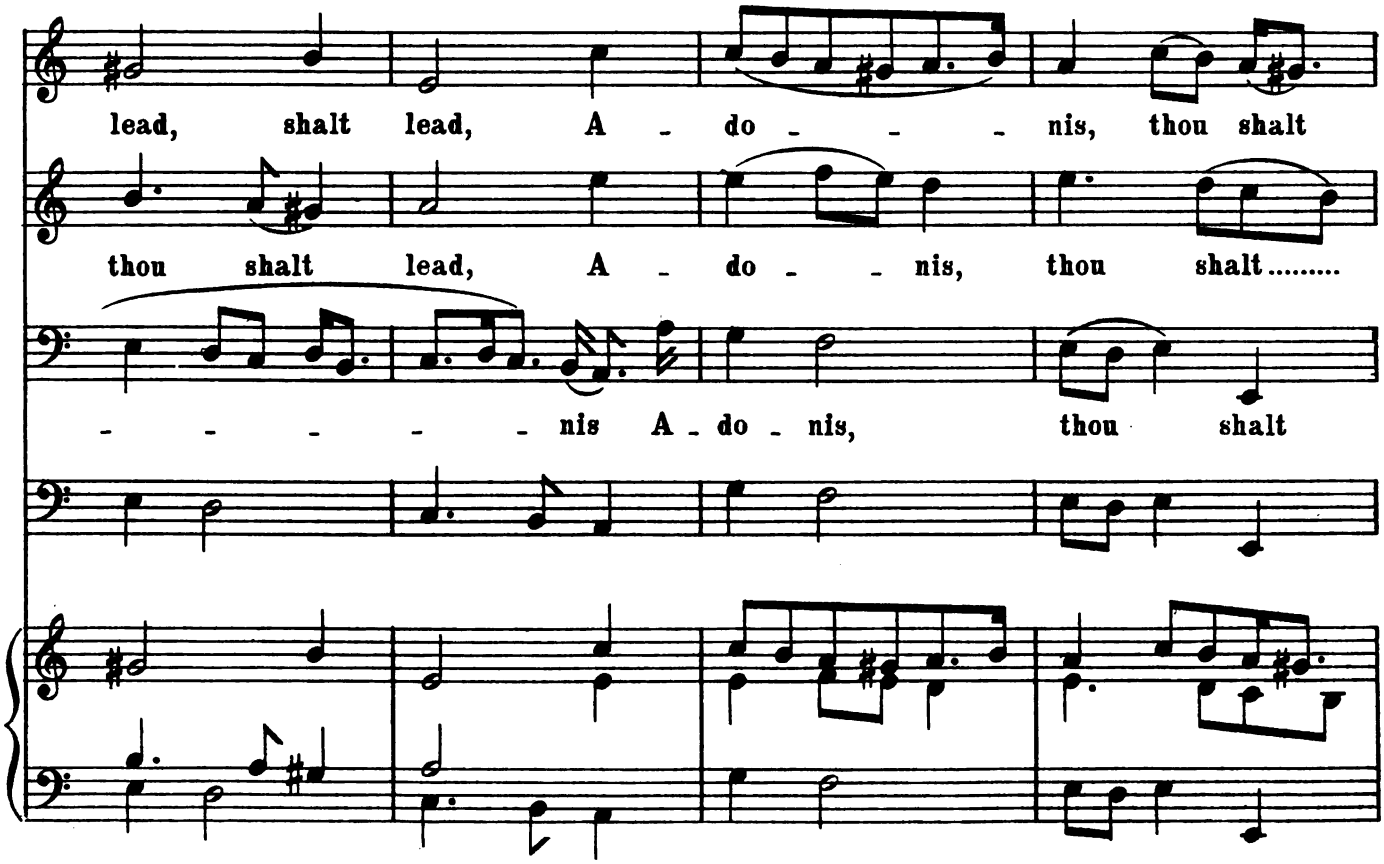

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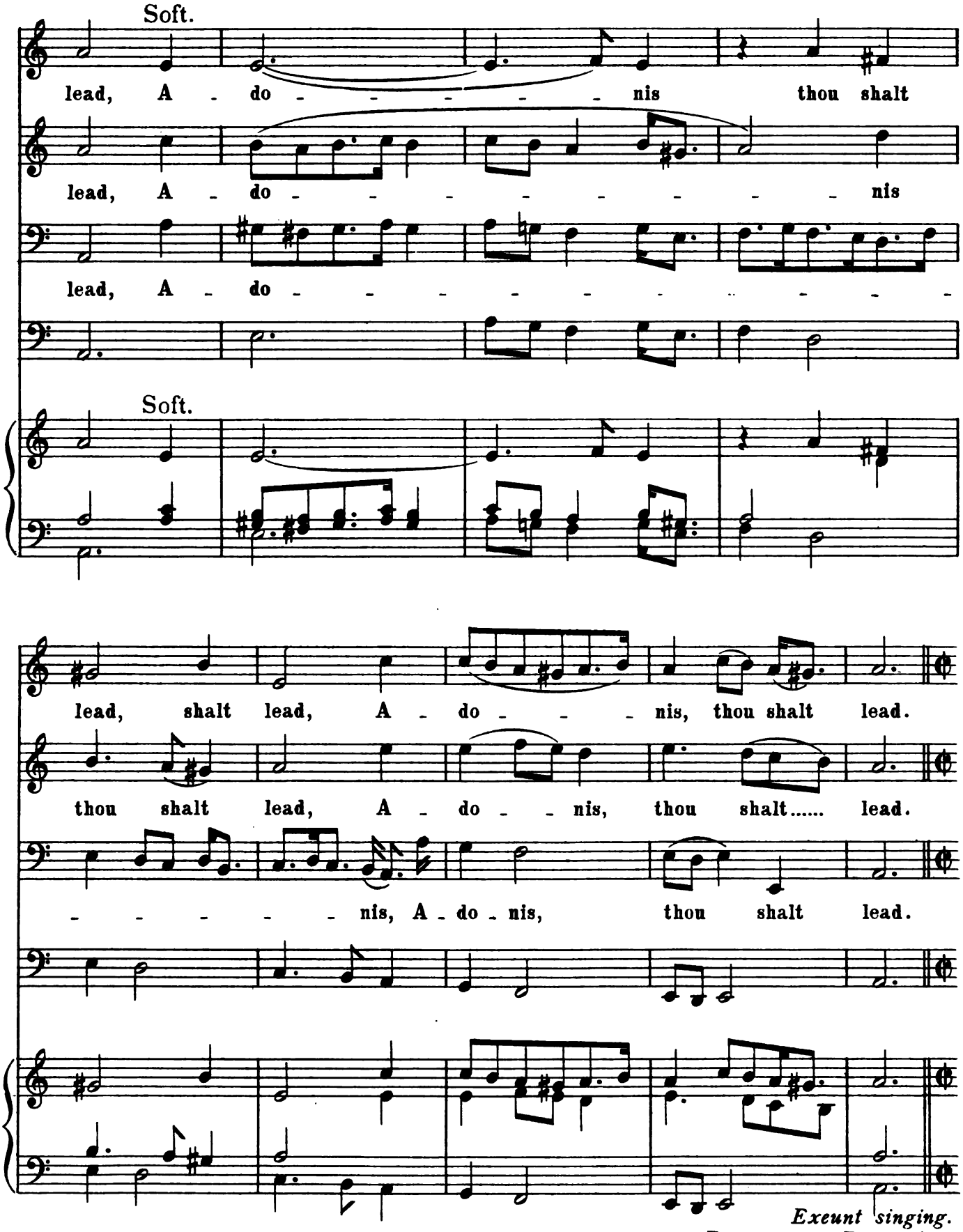

Exeunt singing.

END OF THE FIRST ACT.

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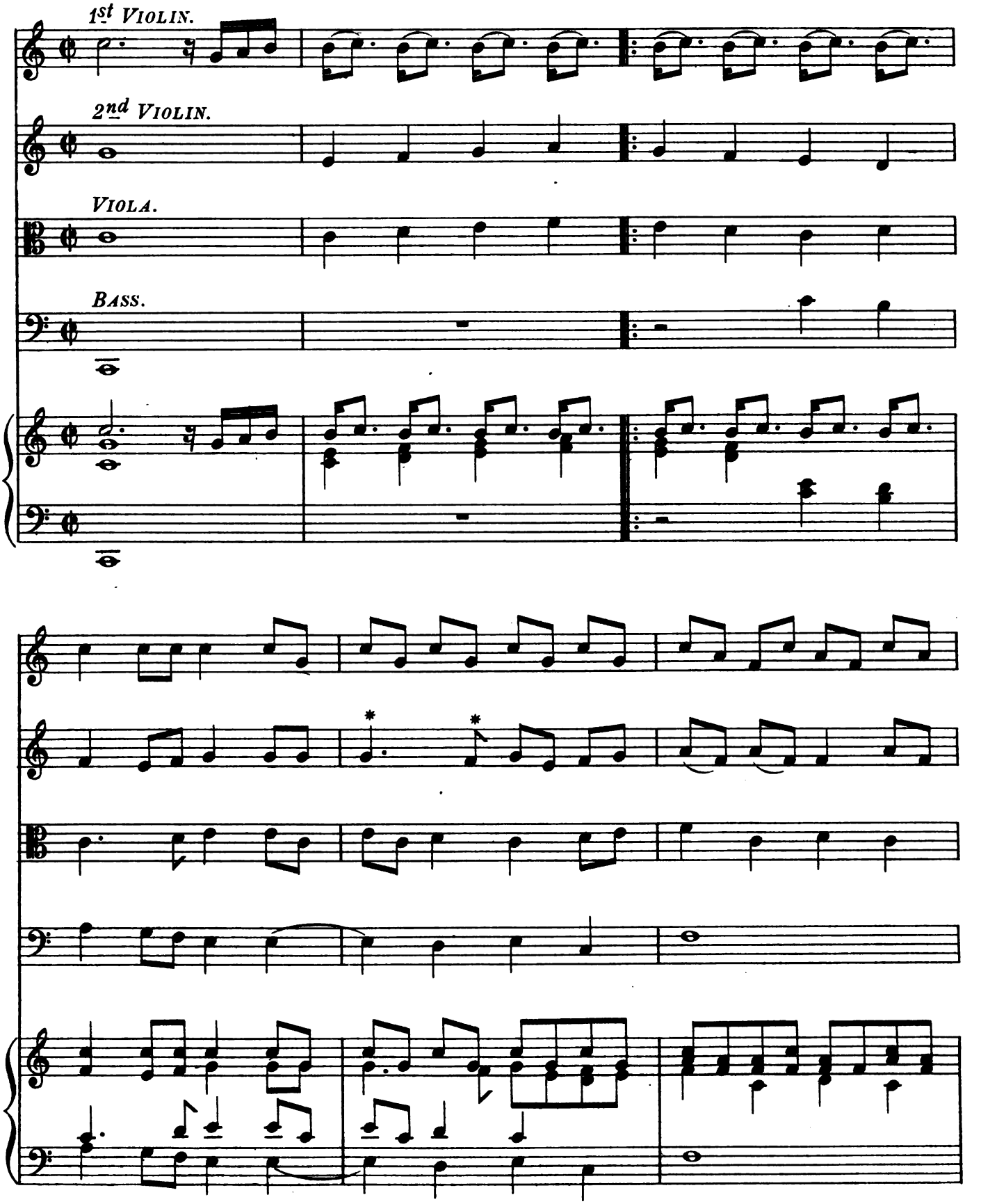
ENTRY. *A Dance by a Huntsman.*



* W. A. has G (crotchet) and G E (quavers) for G (dotted crotchet) and F (quaver.)

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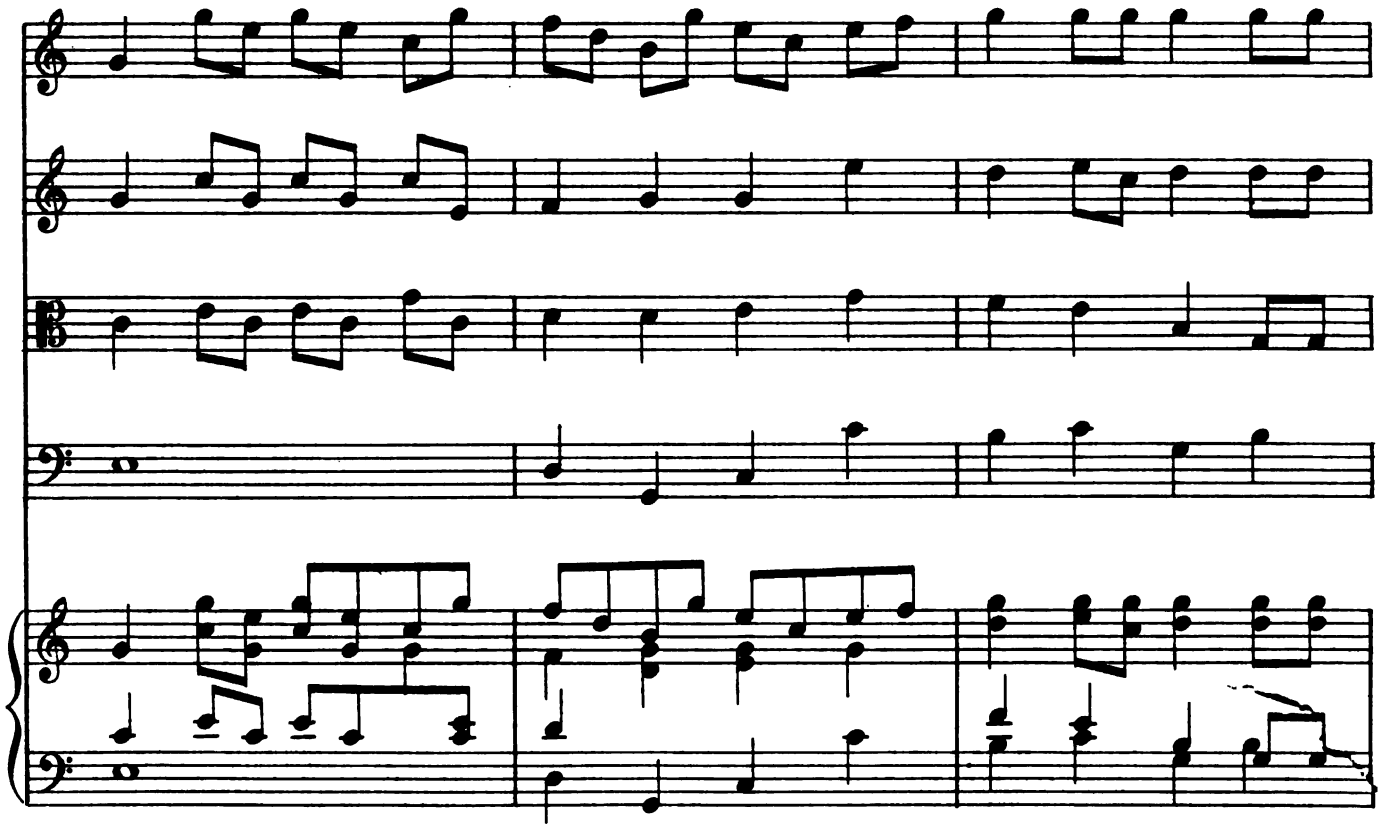

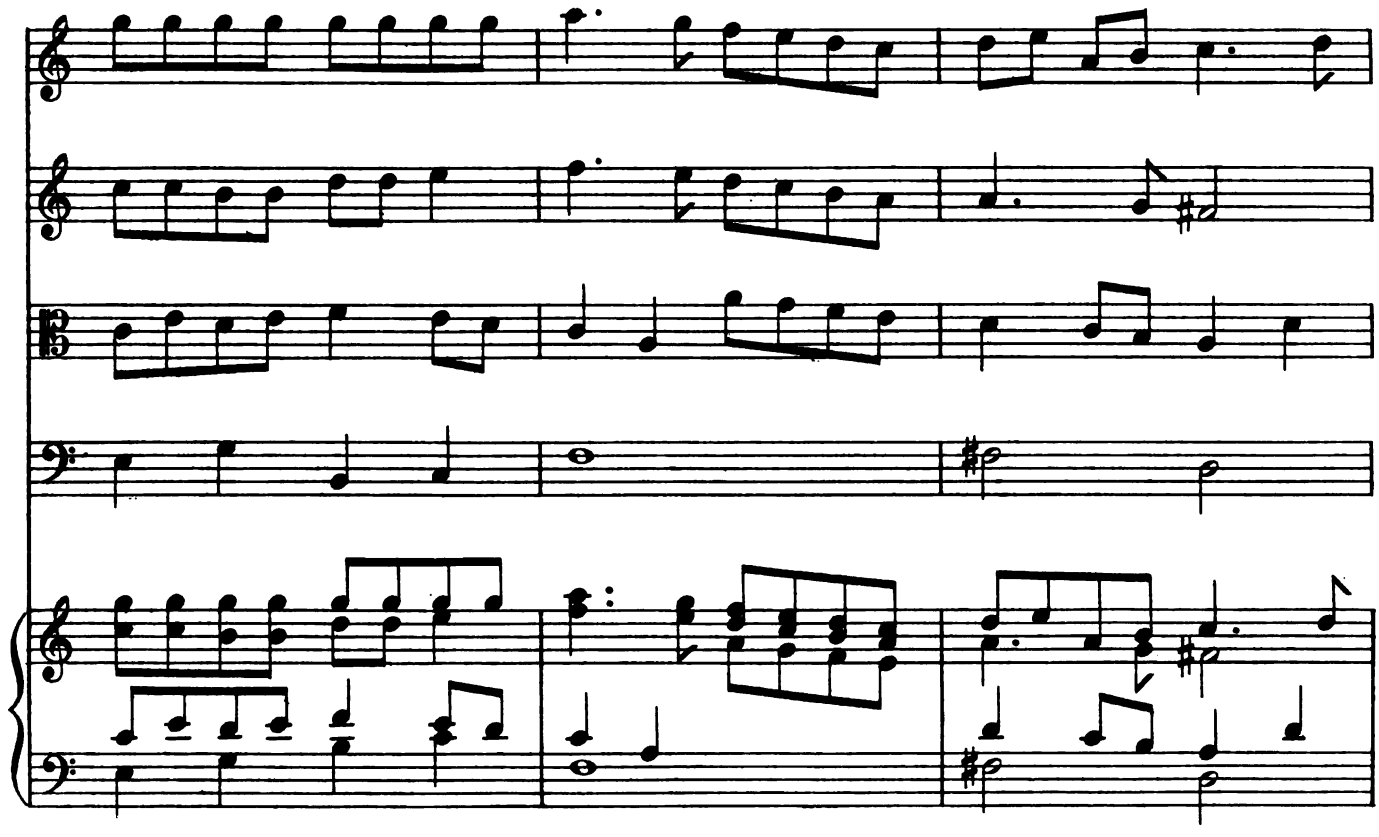

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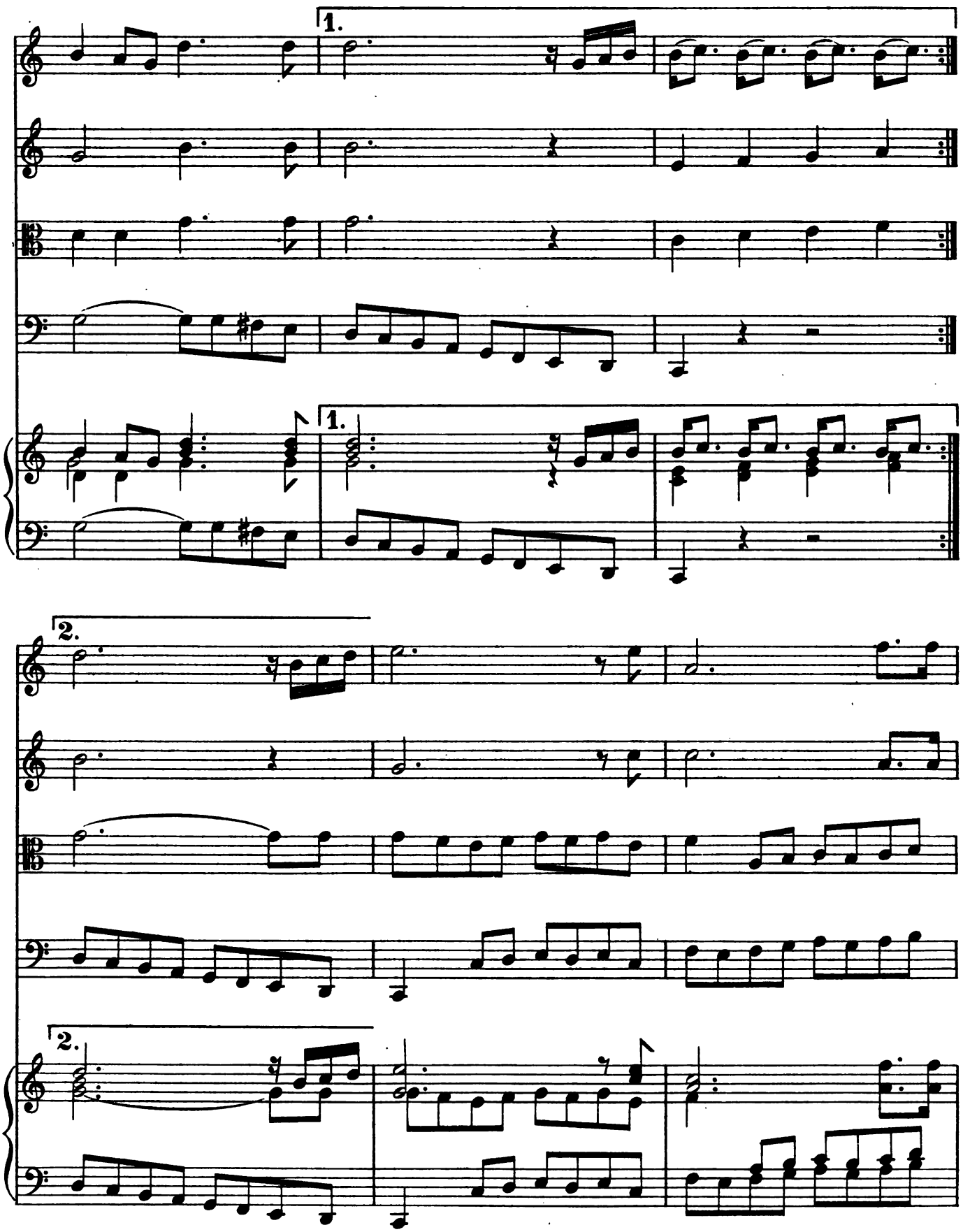

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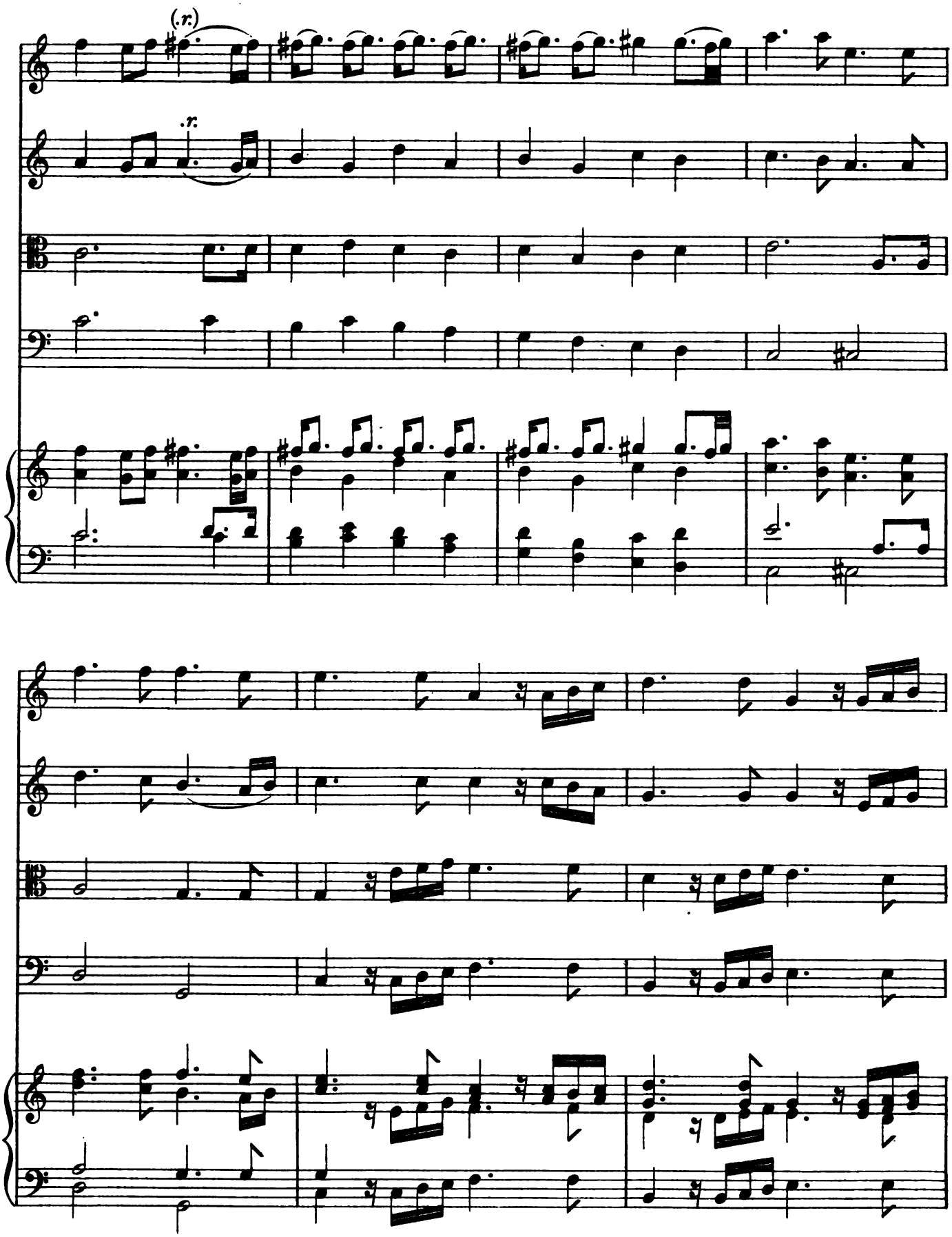

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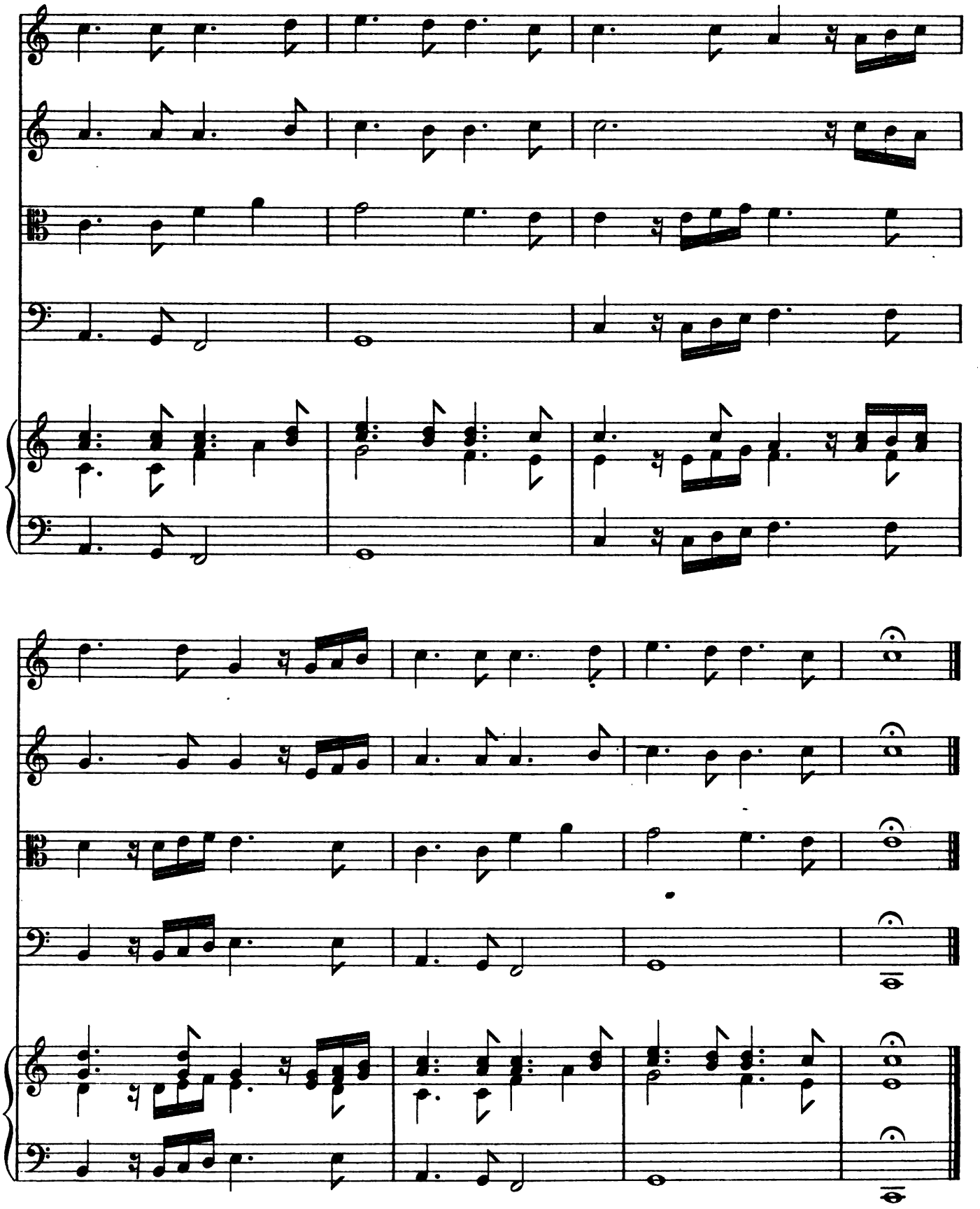

The Curtain closes.

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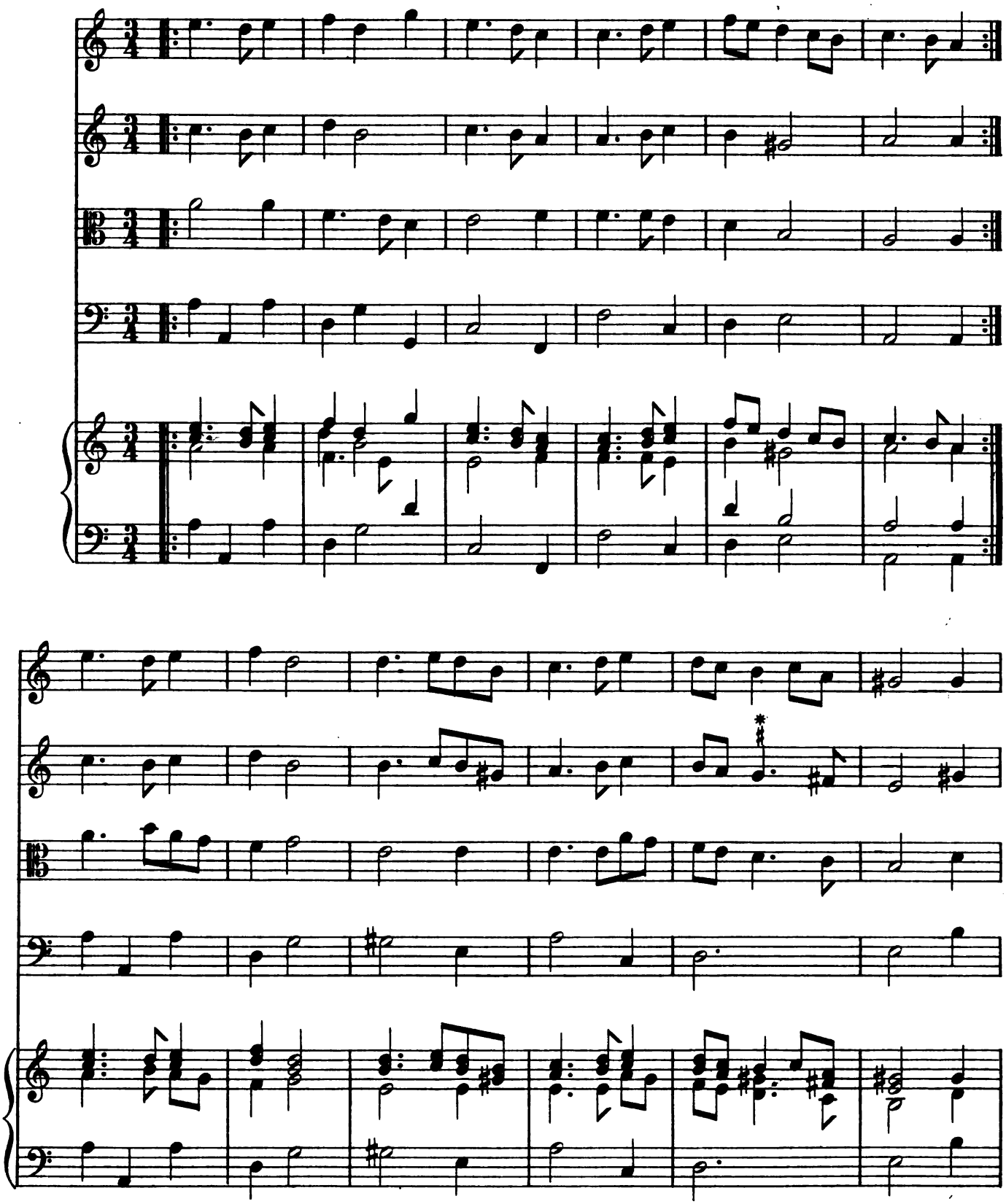
The Act Tune.



* Sharp in Ch. Ch. only.

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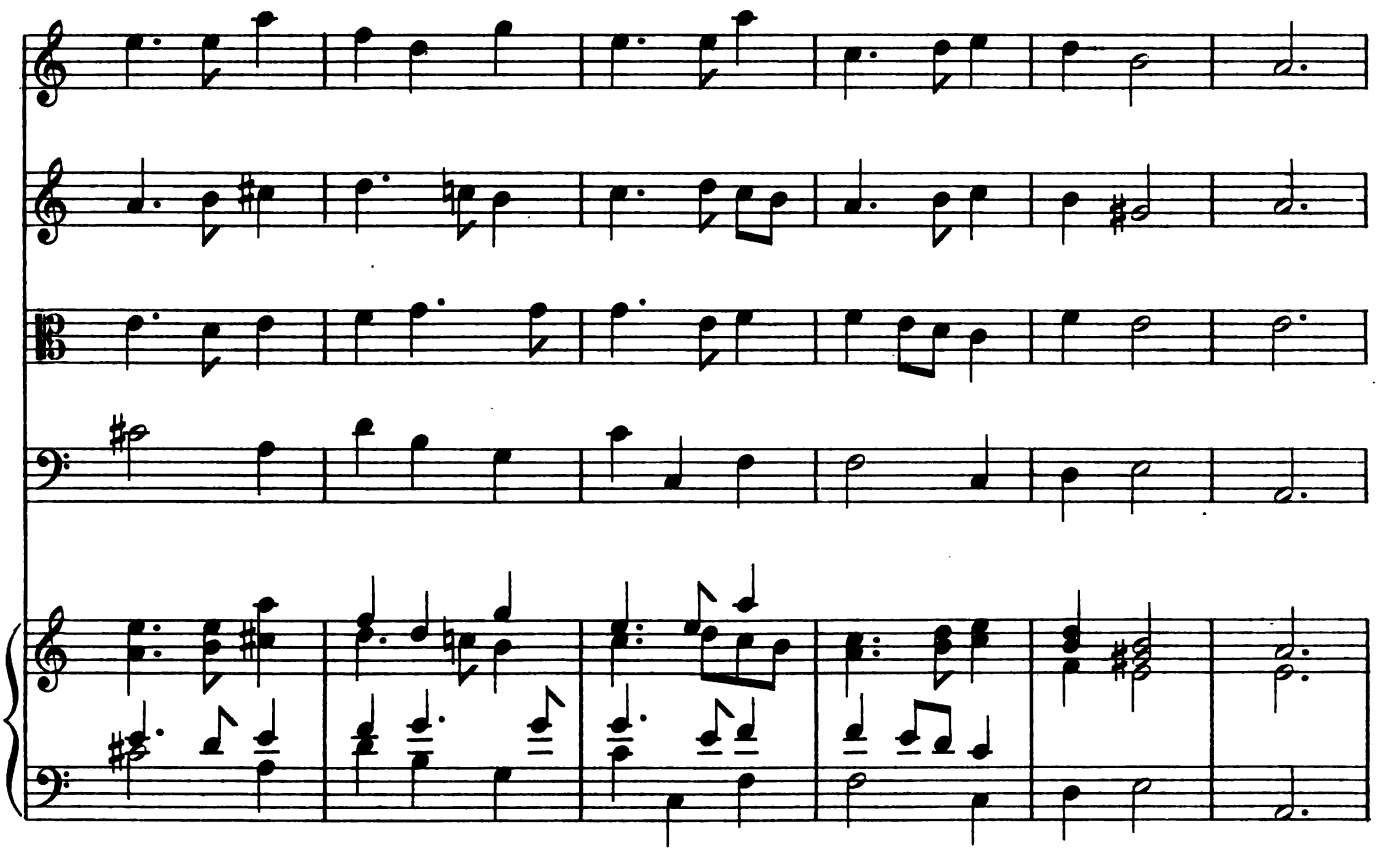

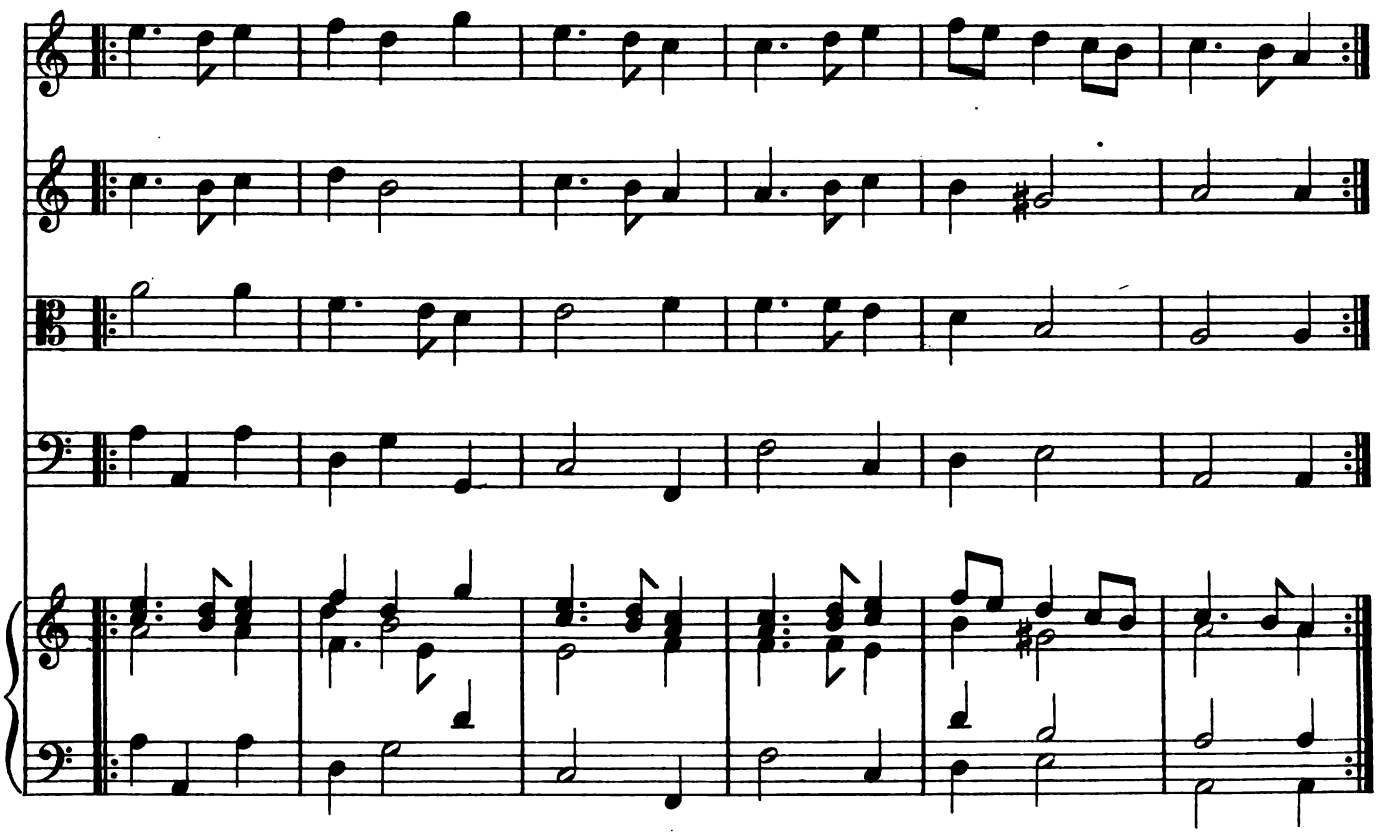

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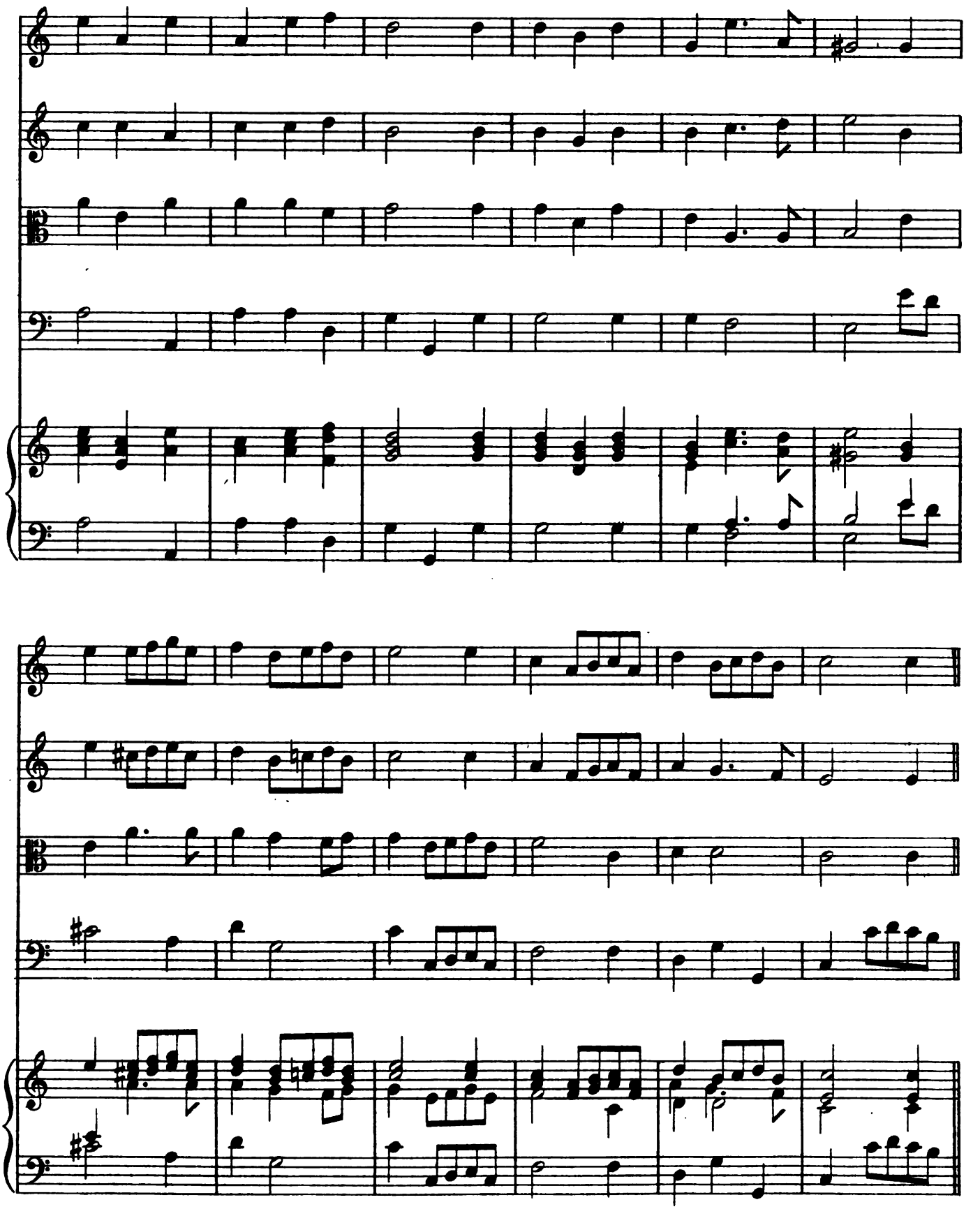

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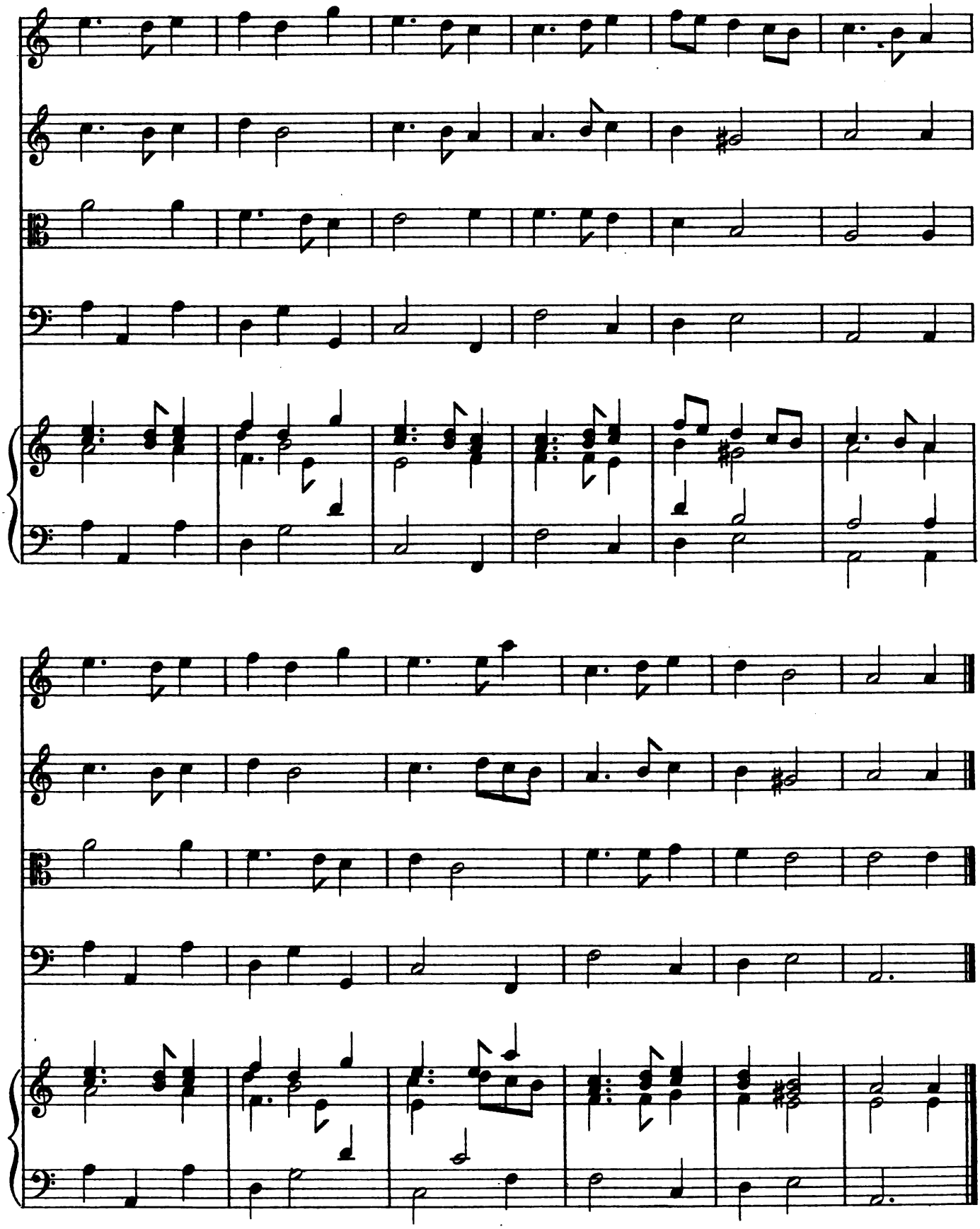

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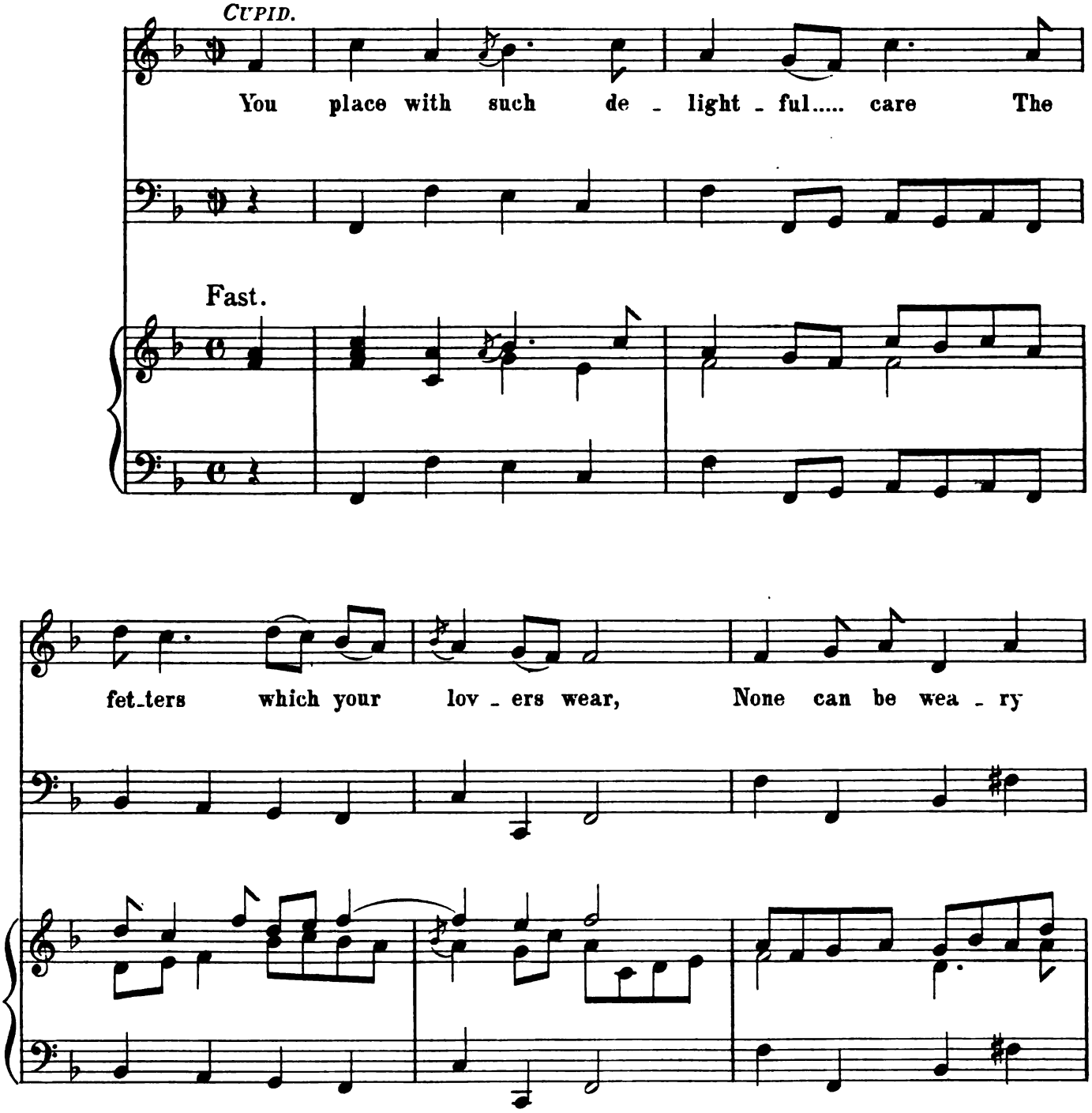
ACT II.

The Curtain opens and Venus and Cupid are seen standing with little Cupids round about them.



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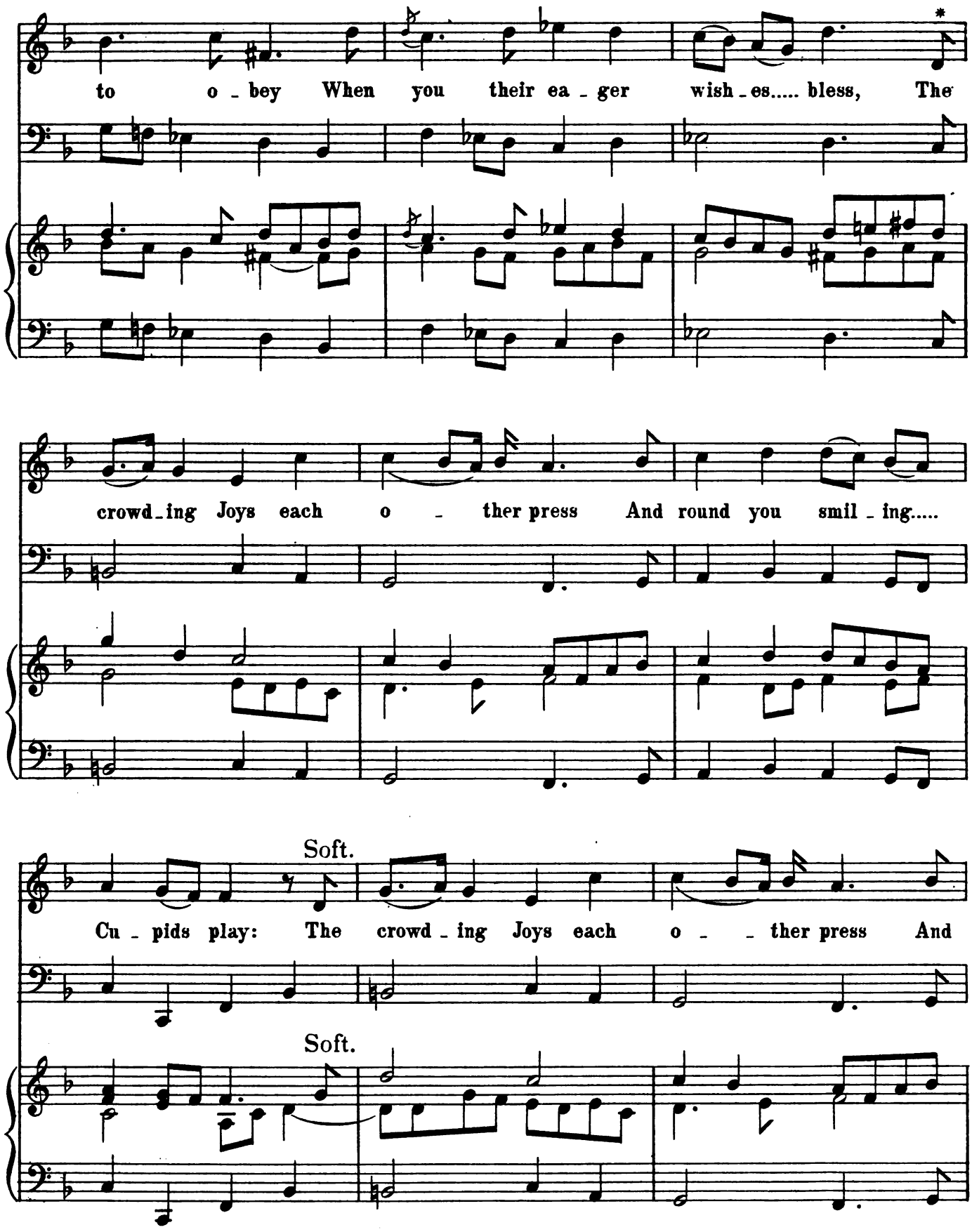

* Points to the little Cupids.

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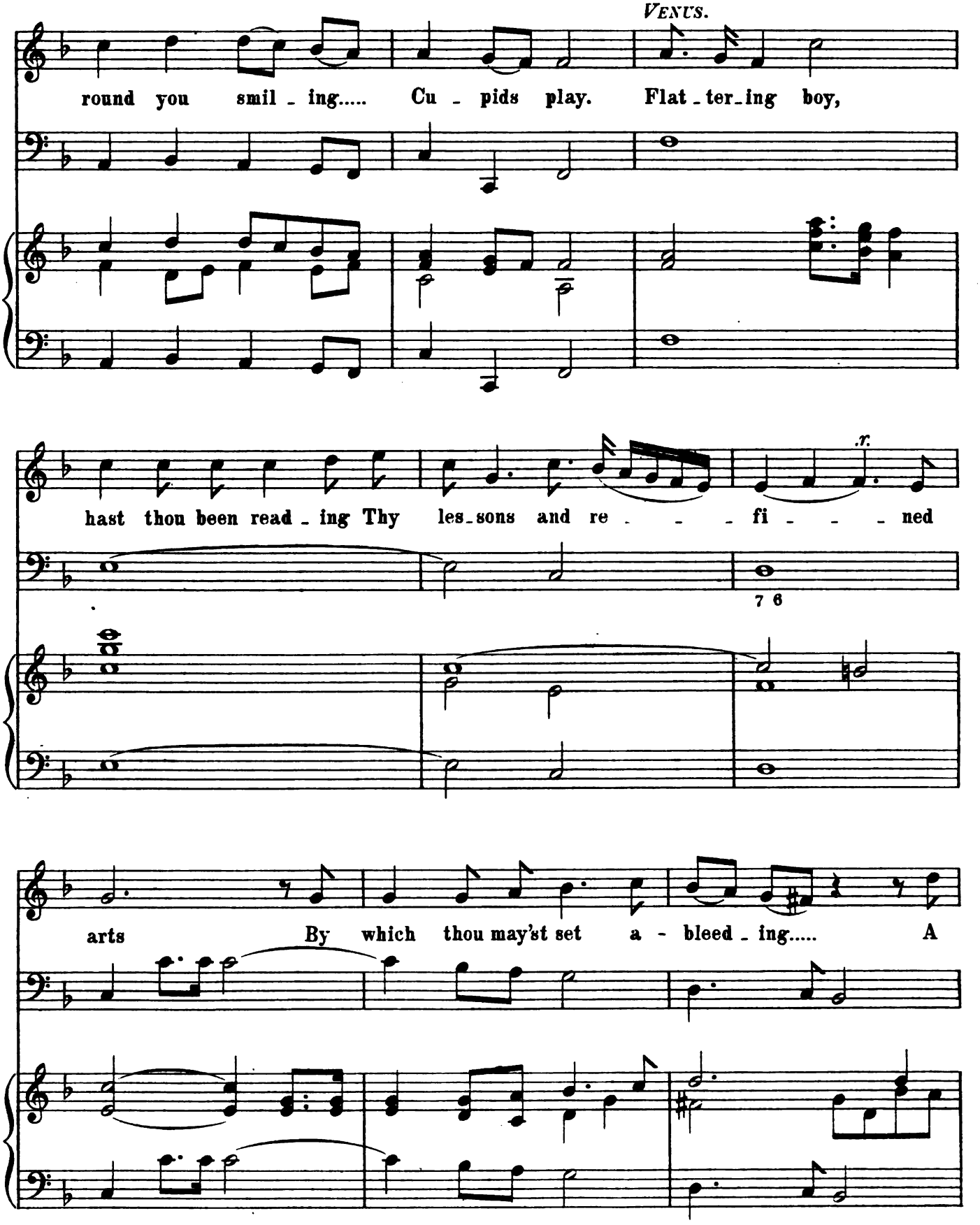

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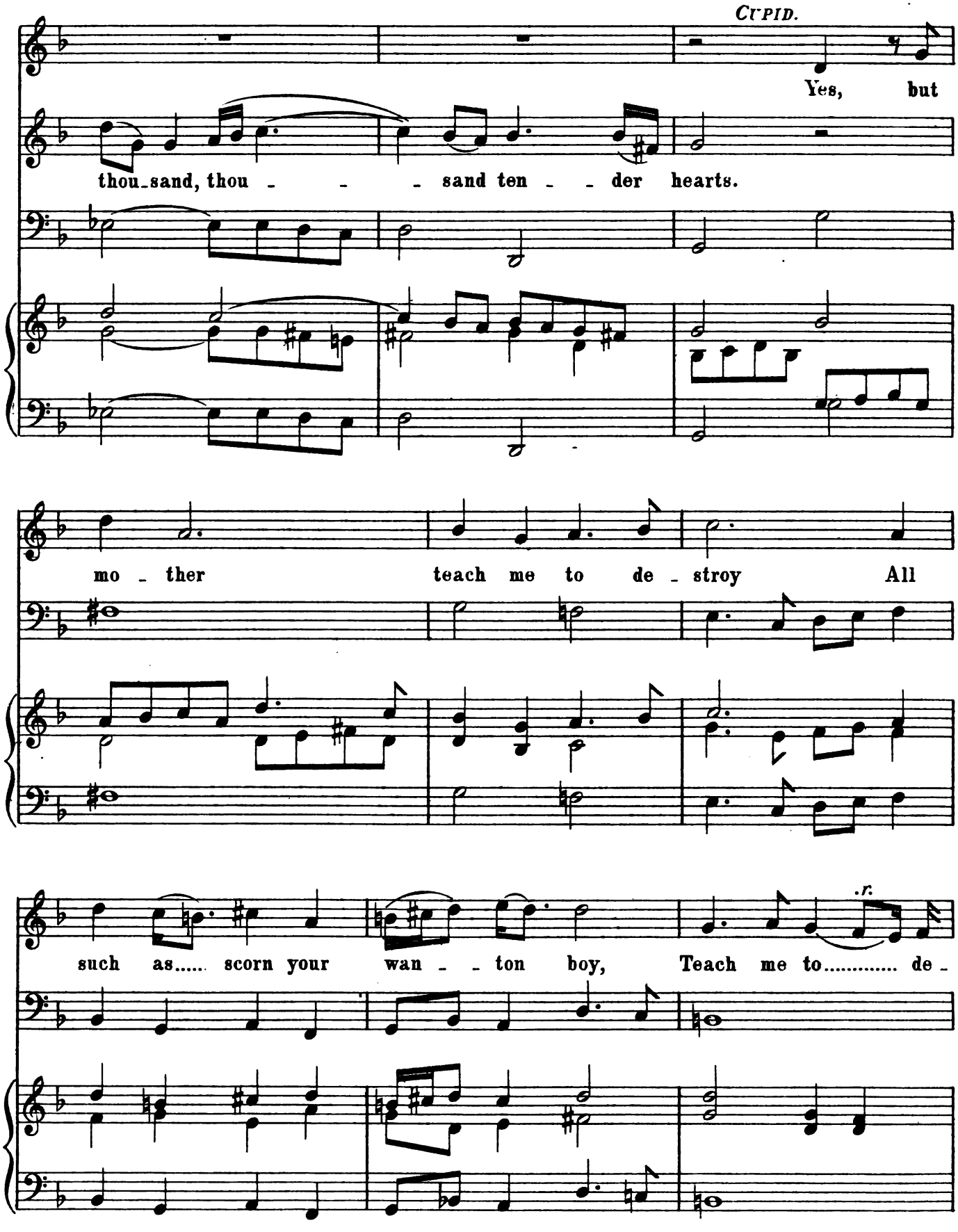

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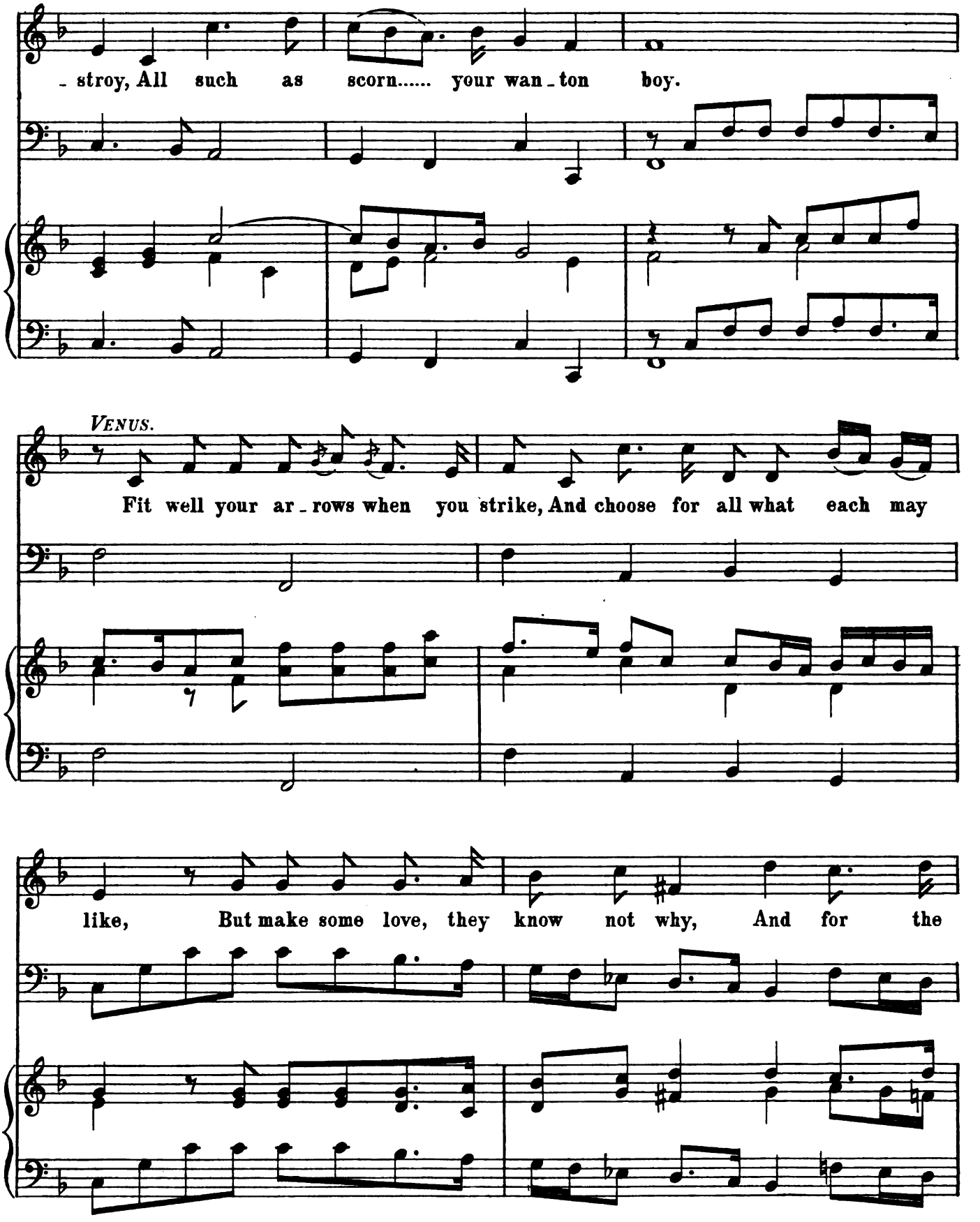

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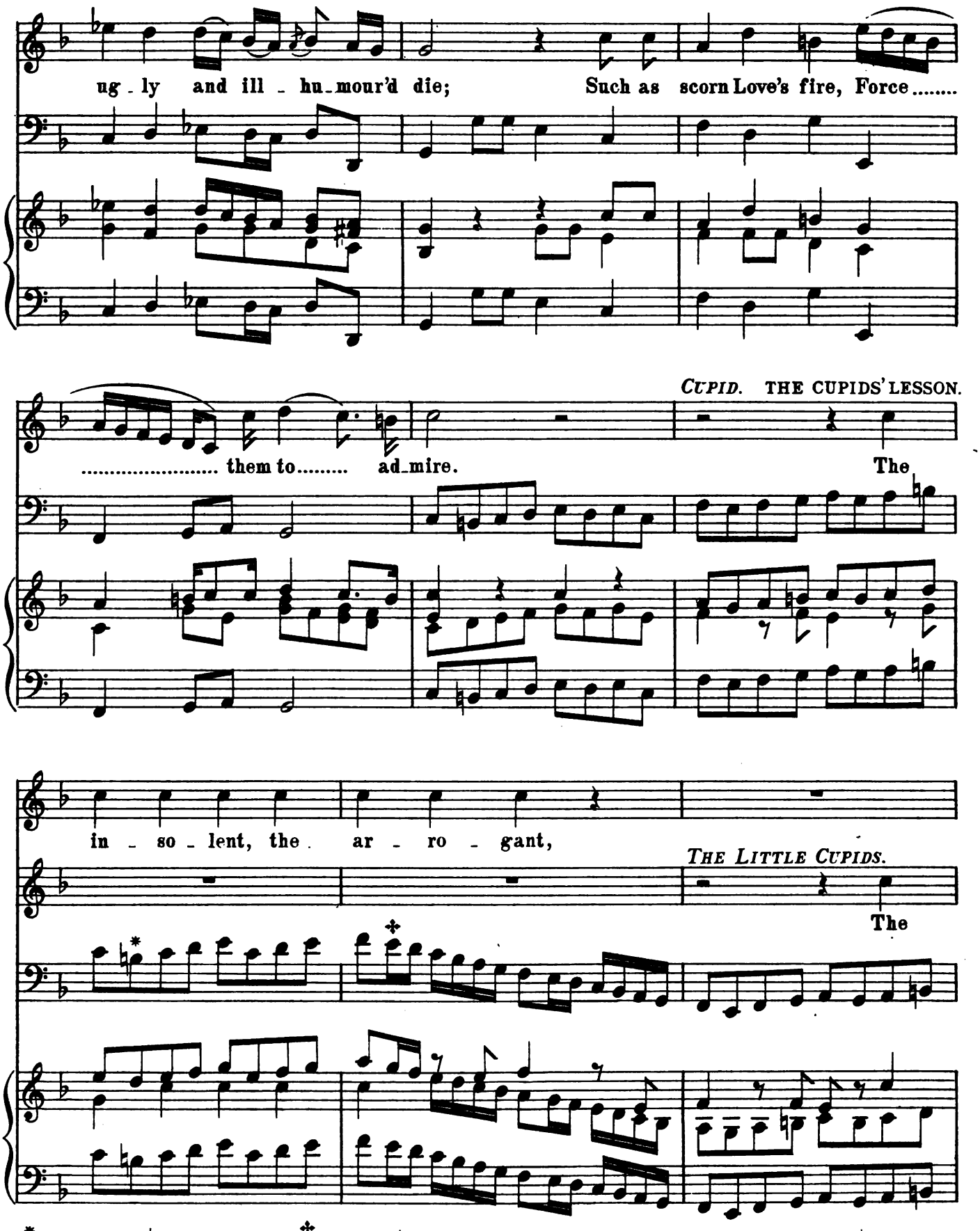

*This B is not ♮ in W. A. ✣This E is ♭ in W. A.

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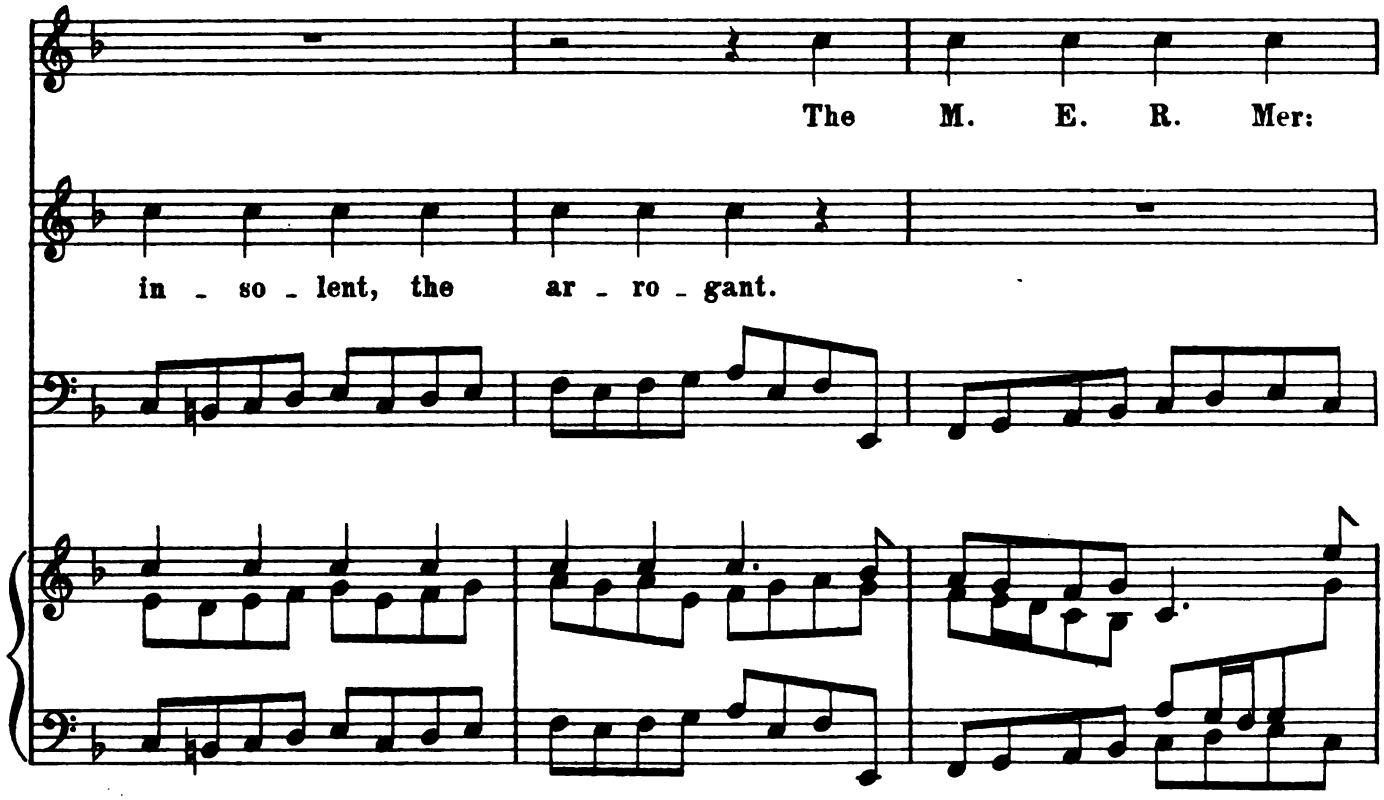

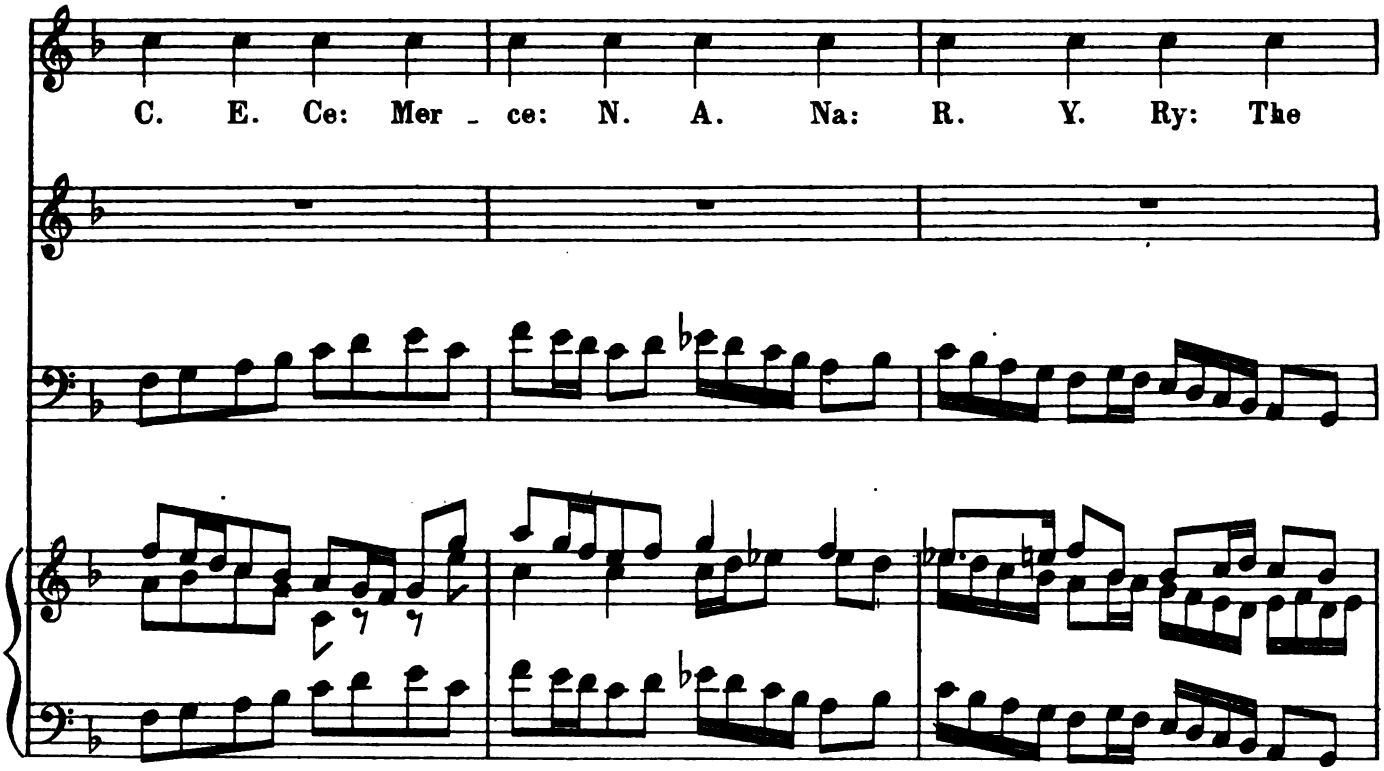

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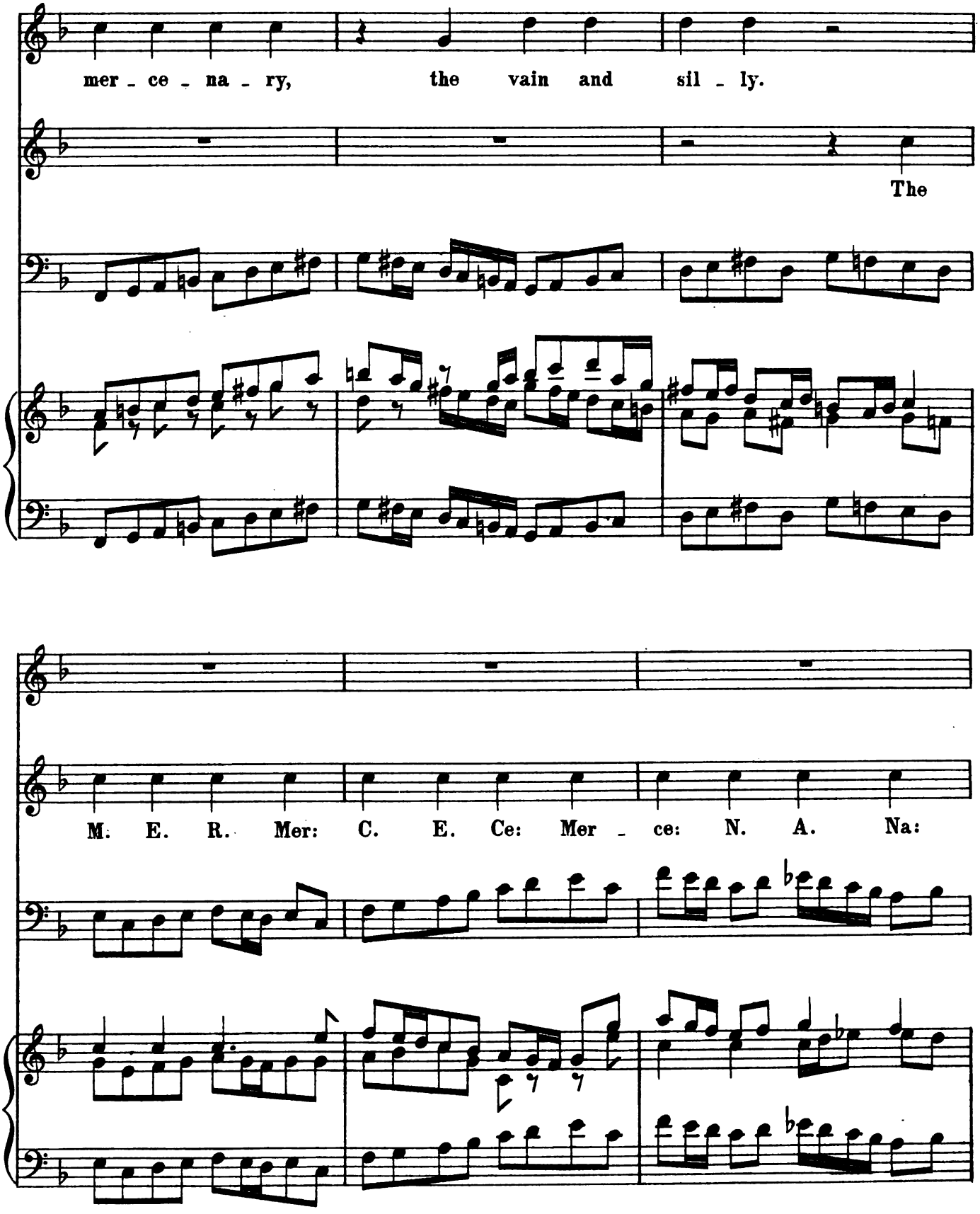

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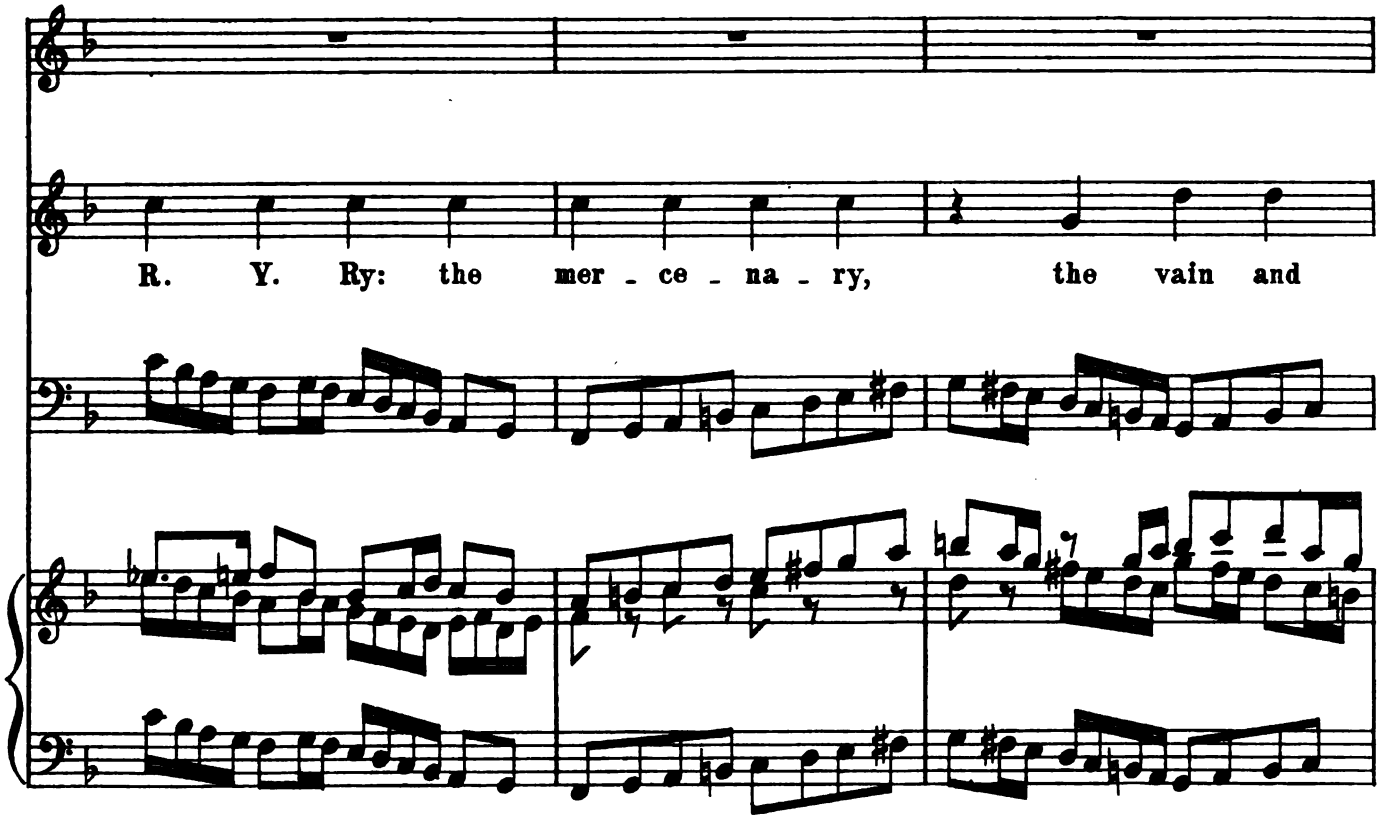

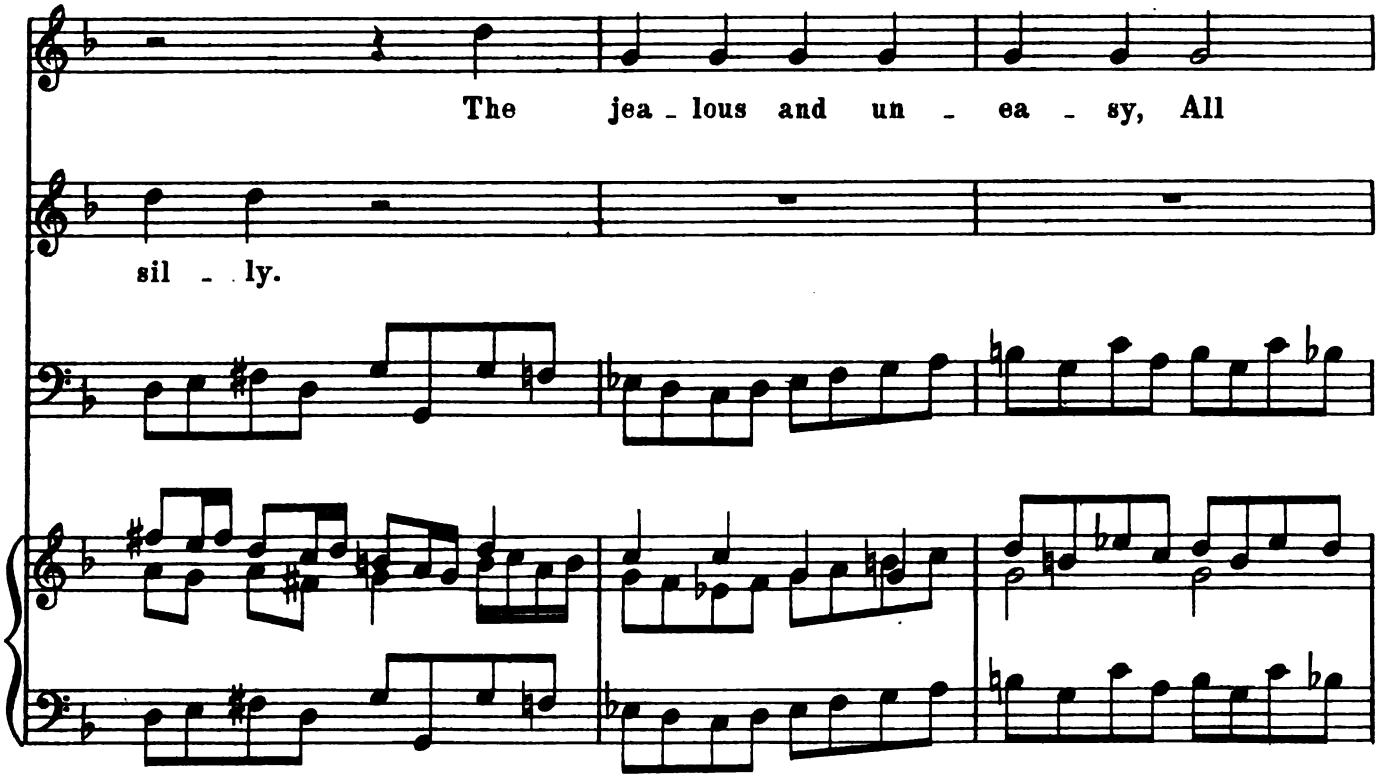

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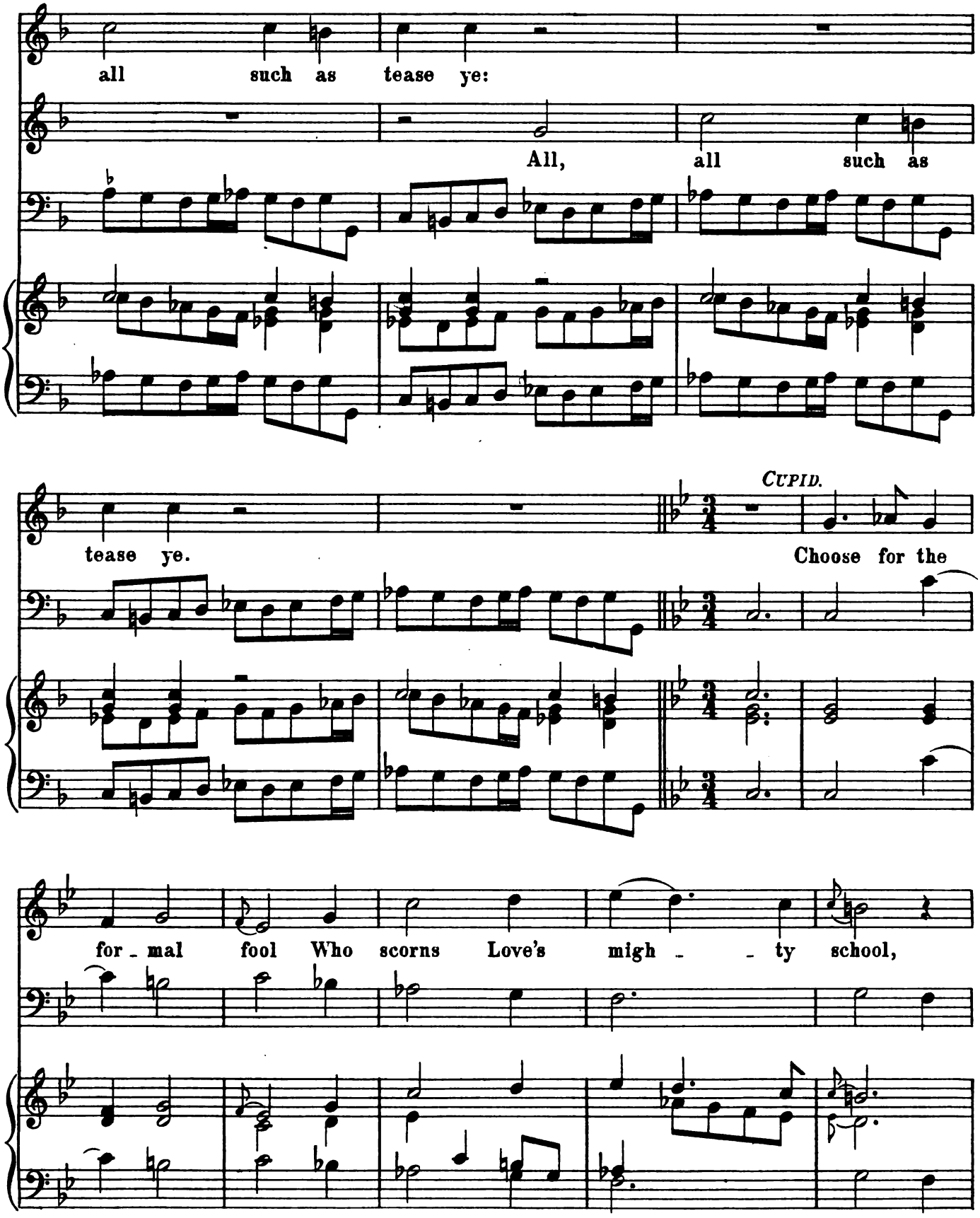

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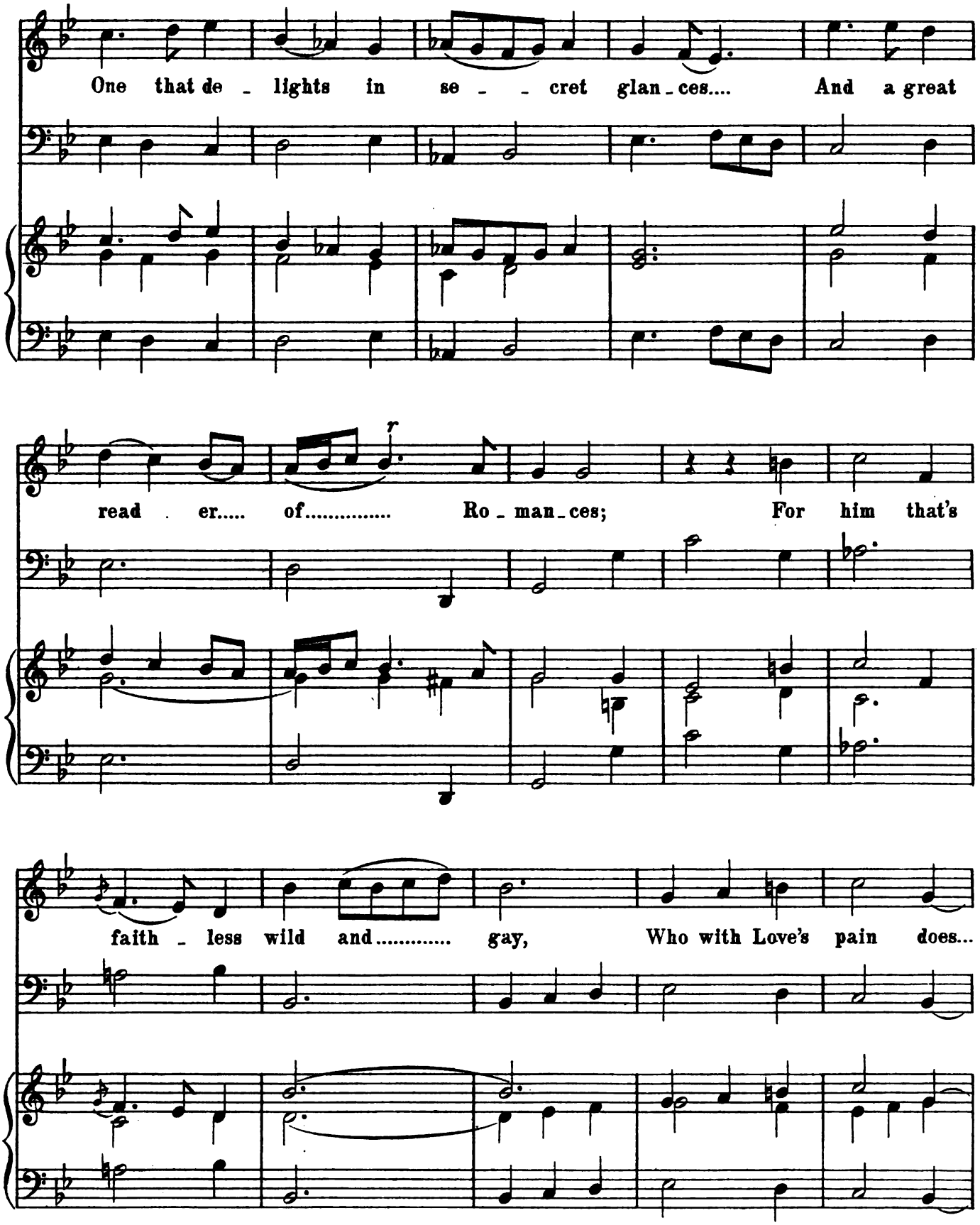

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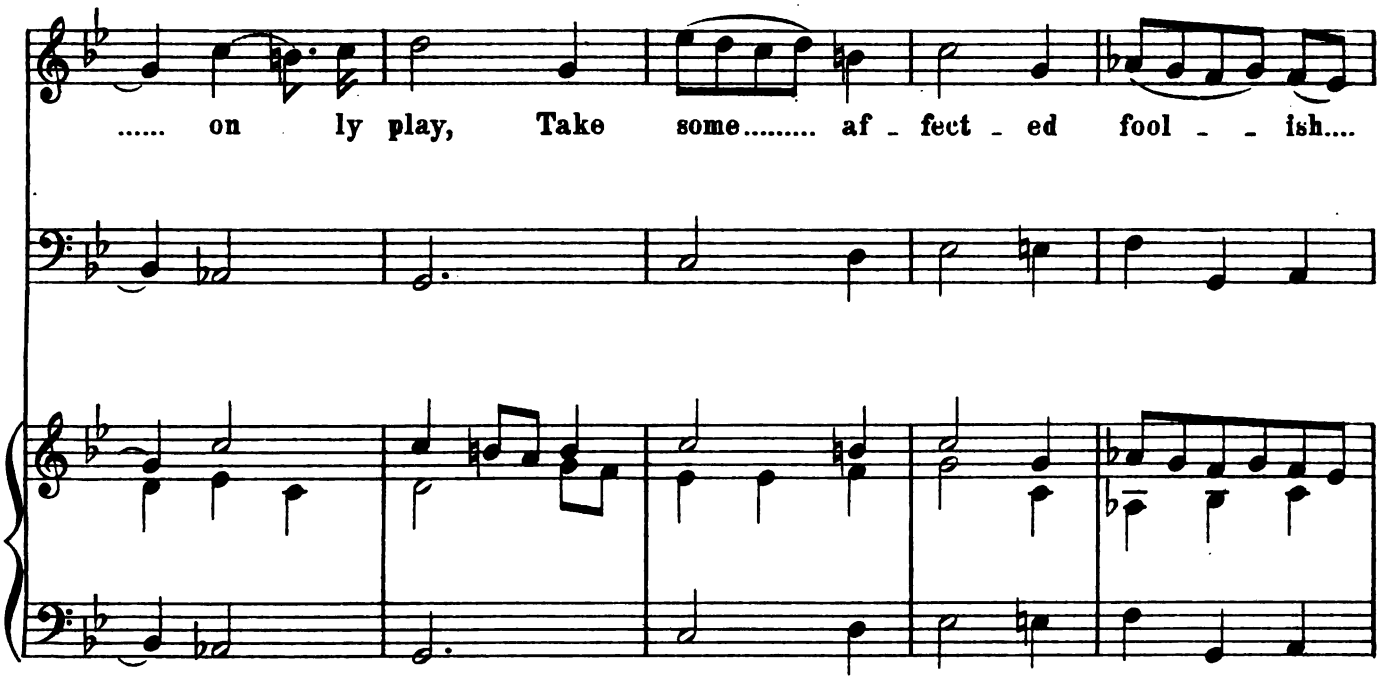

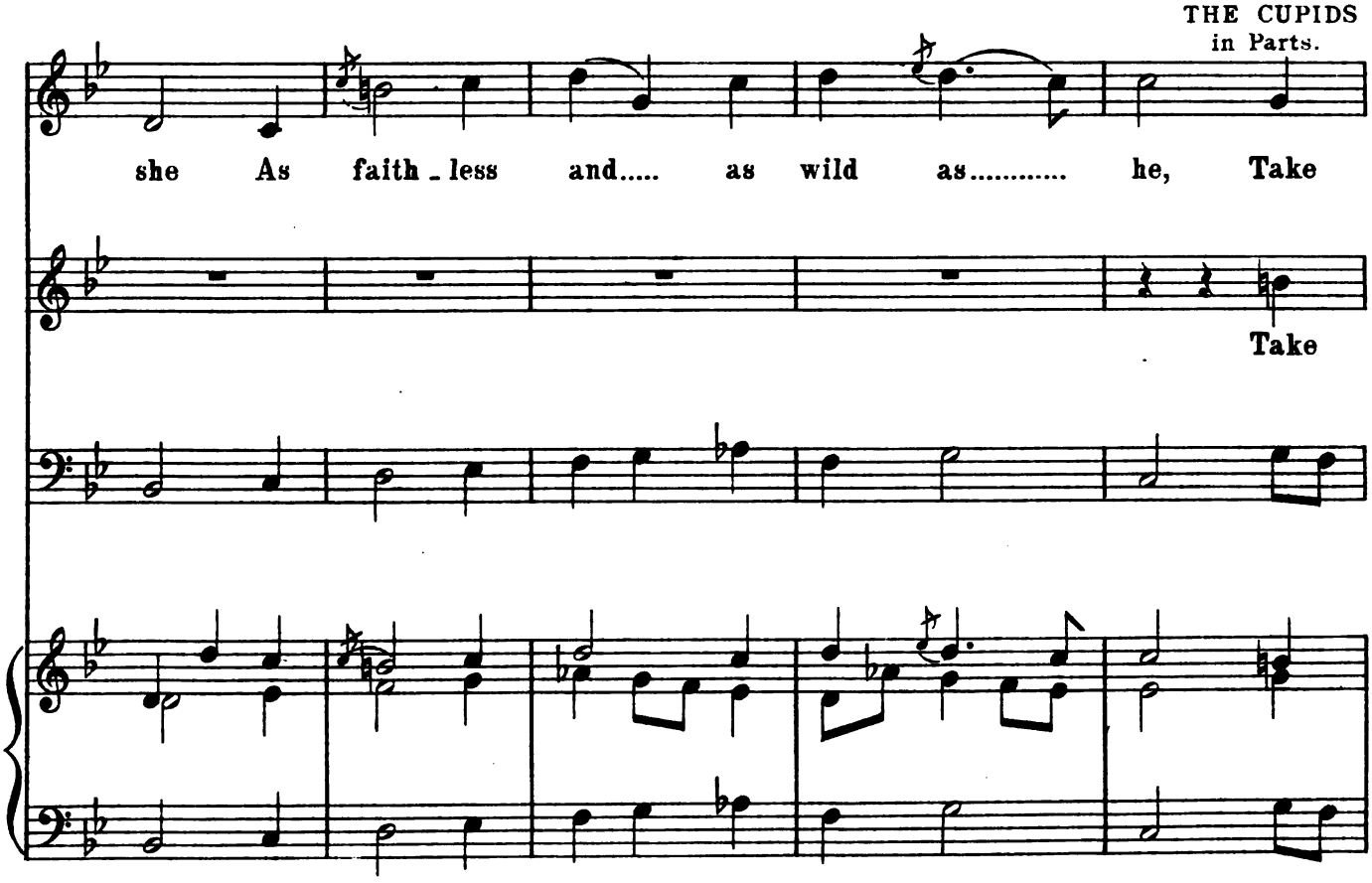

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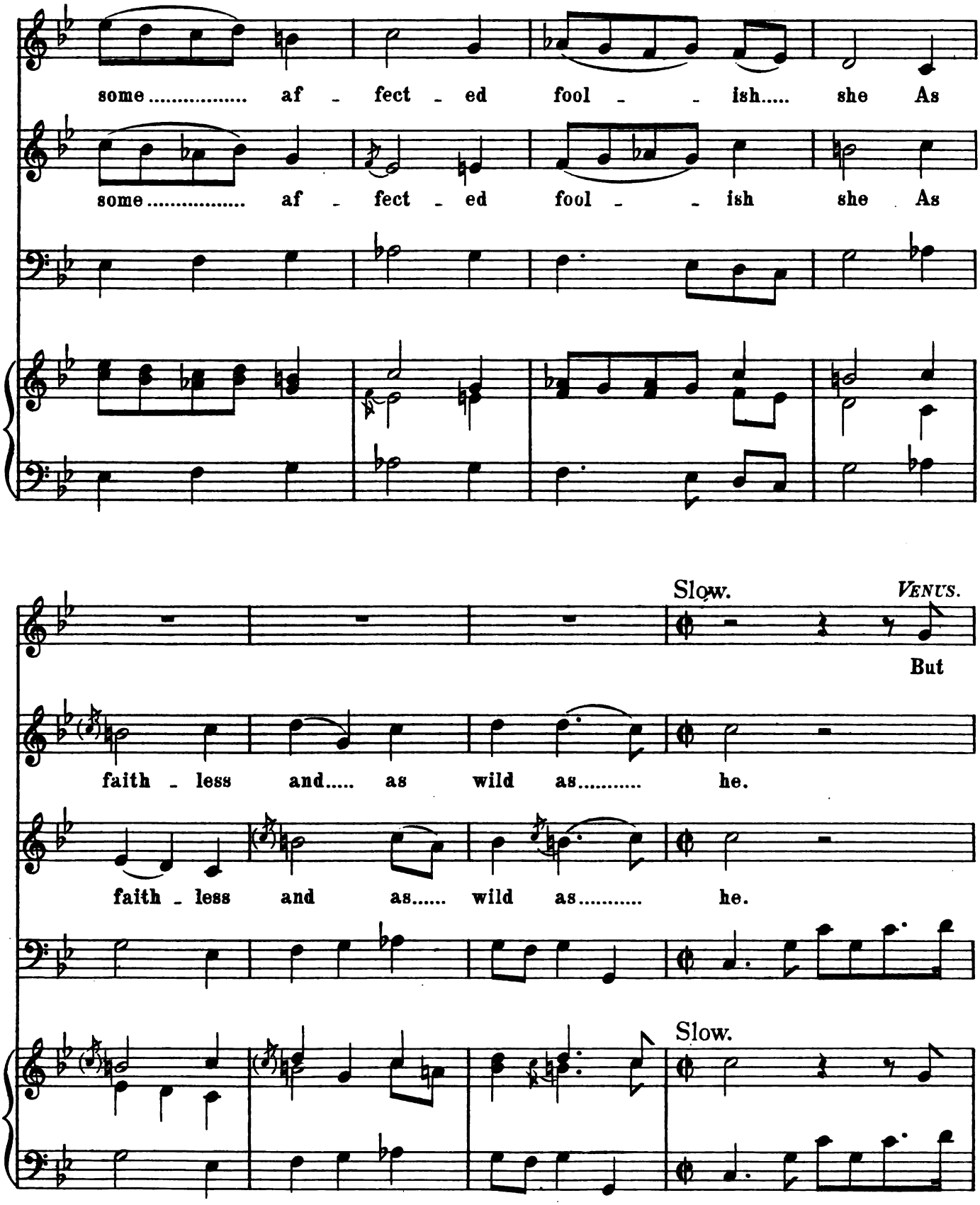

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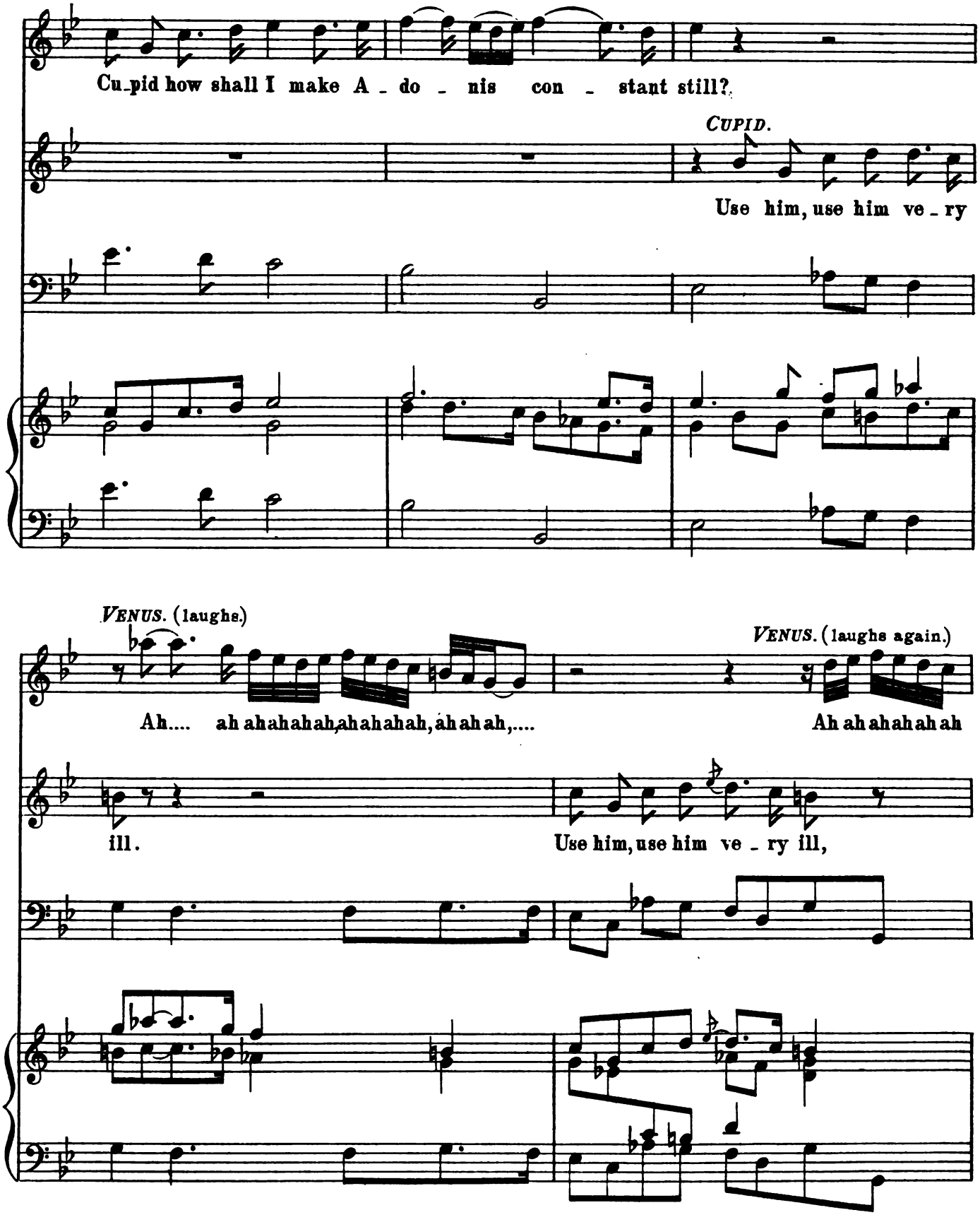

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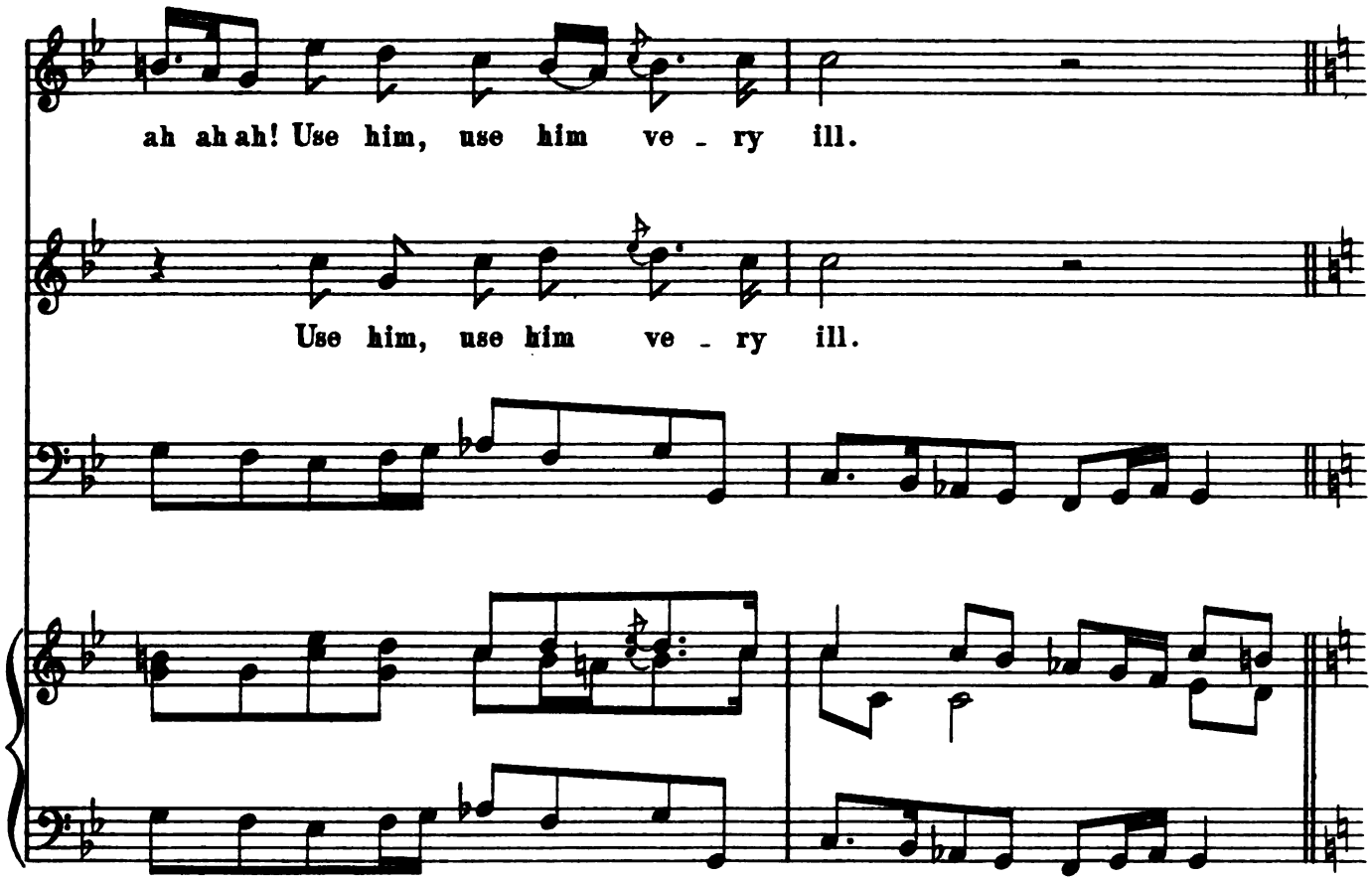

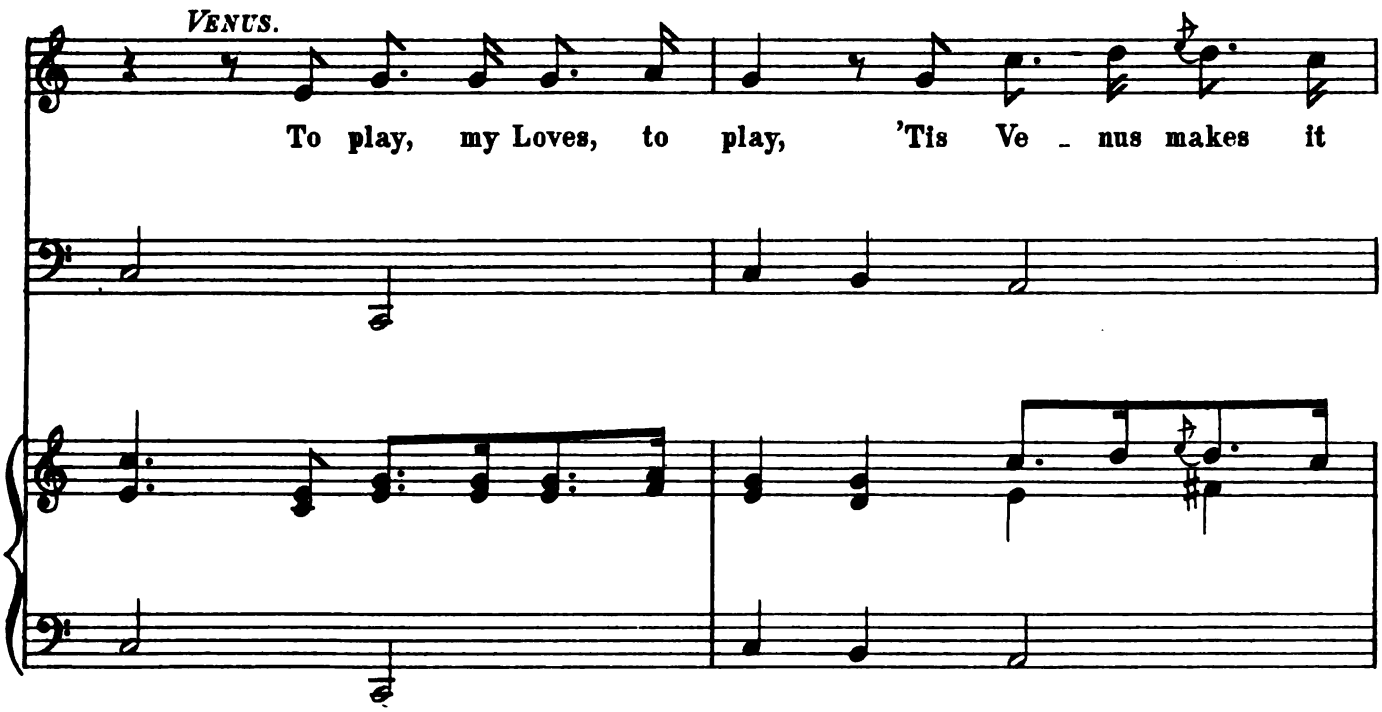

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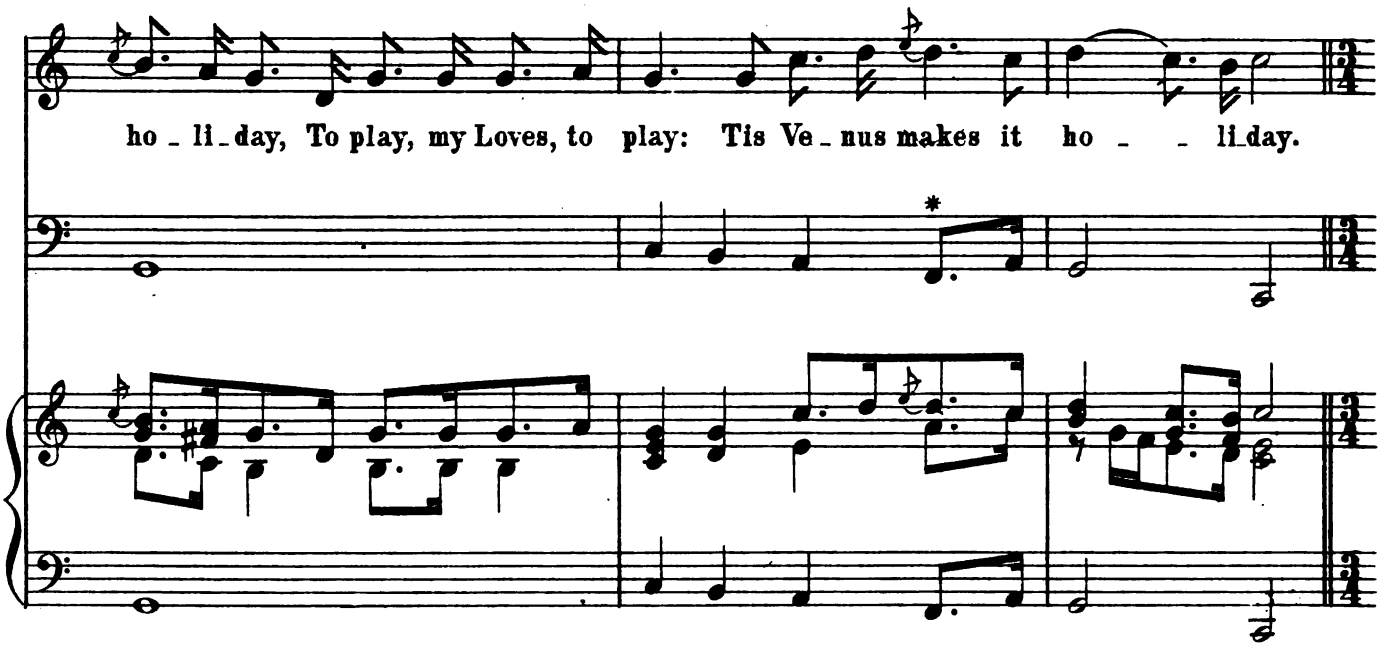
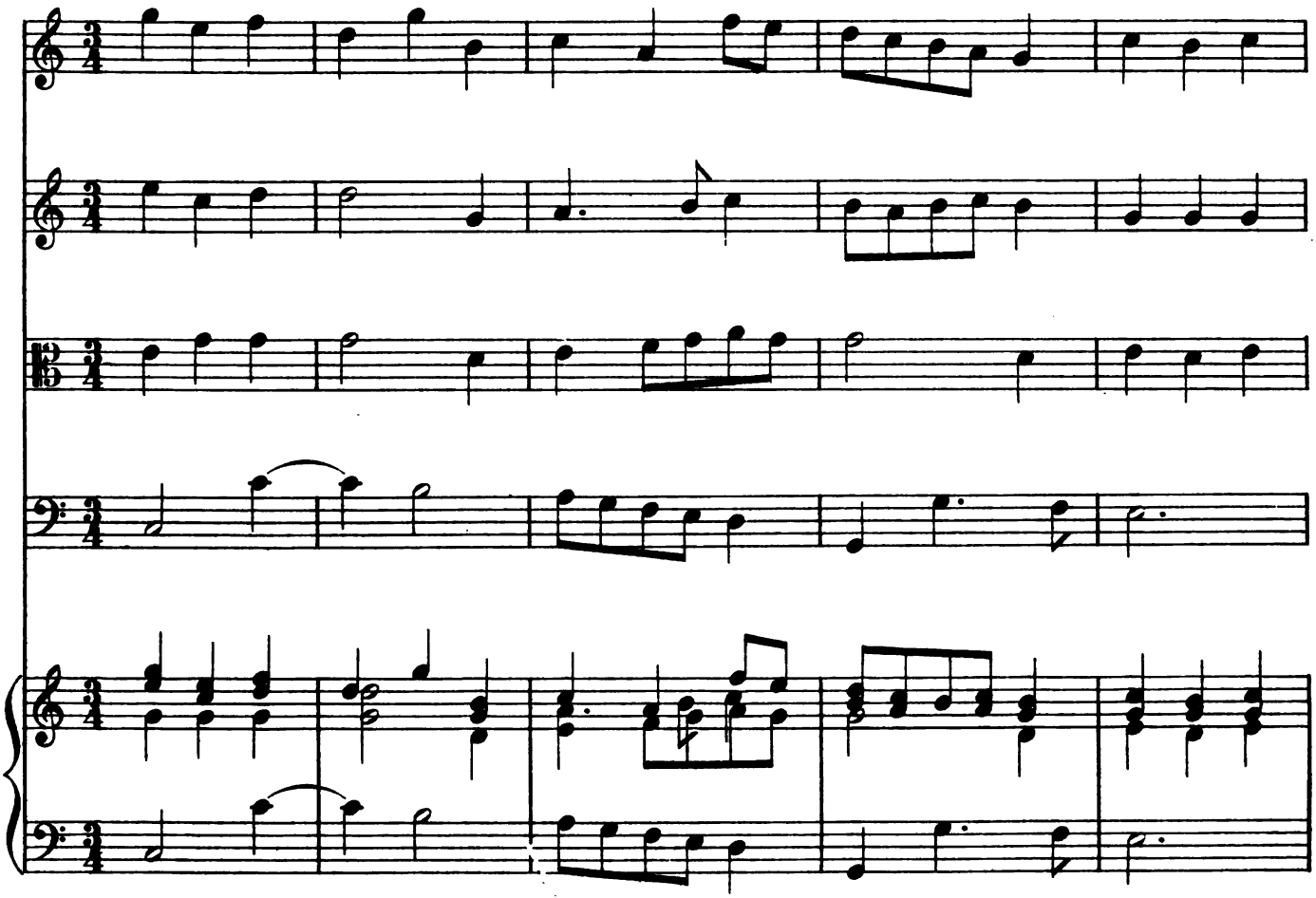


A DANCE OF CUPIDS. (Twice over.)



*The MSS. have F (crotchet) in the Bass, for F A.

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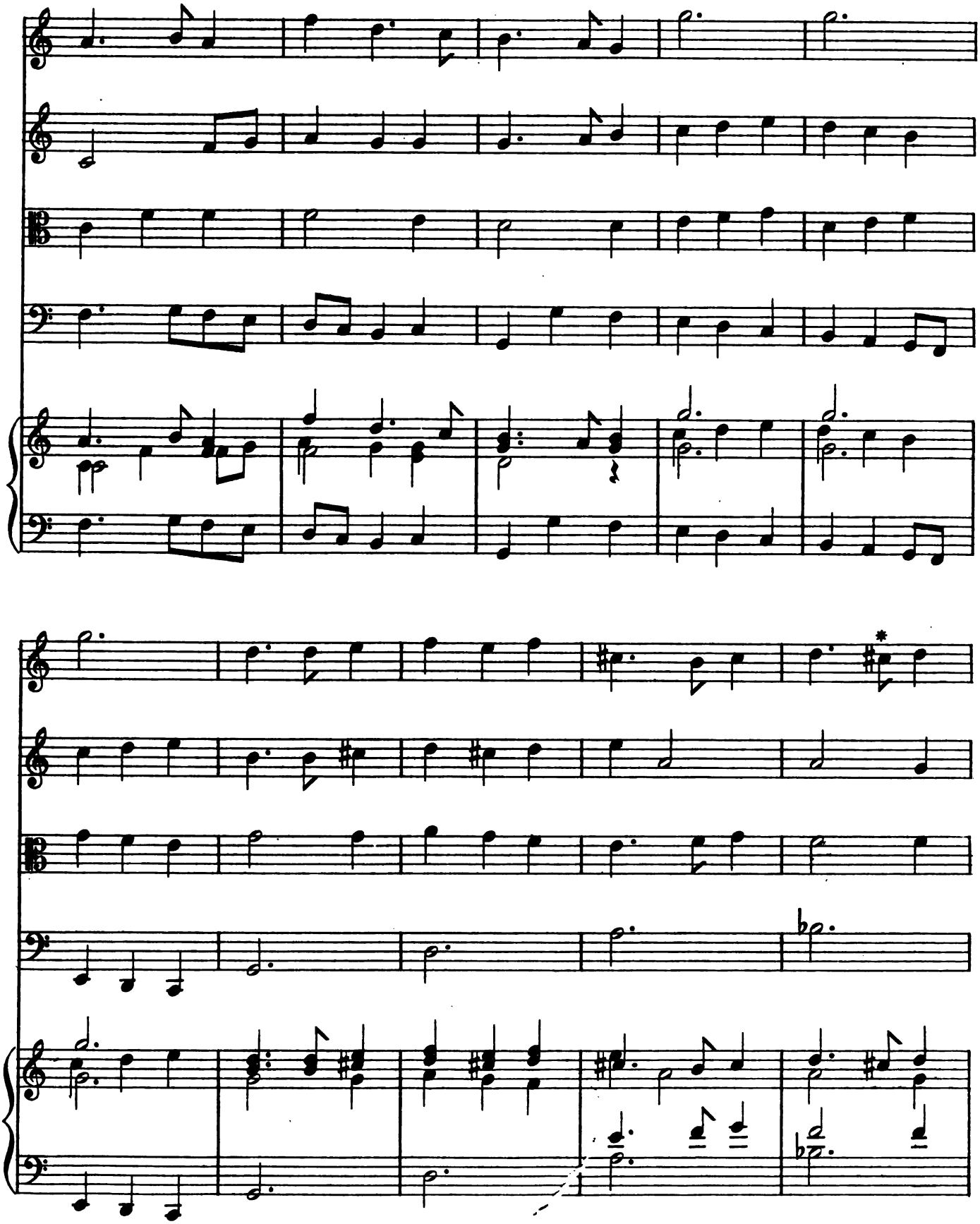

* E in original.

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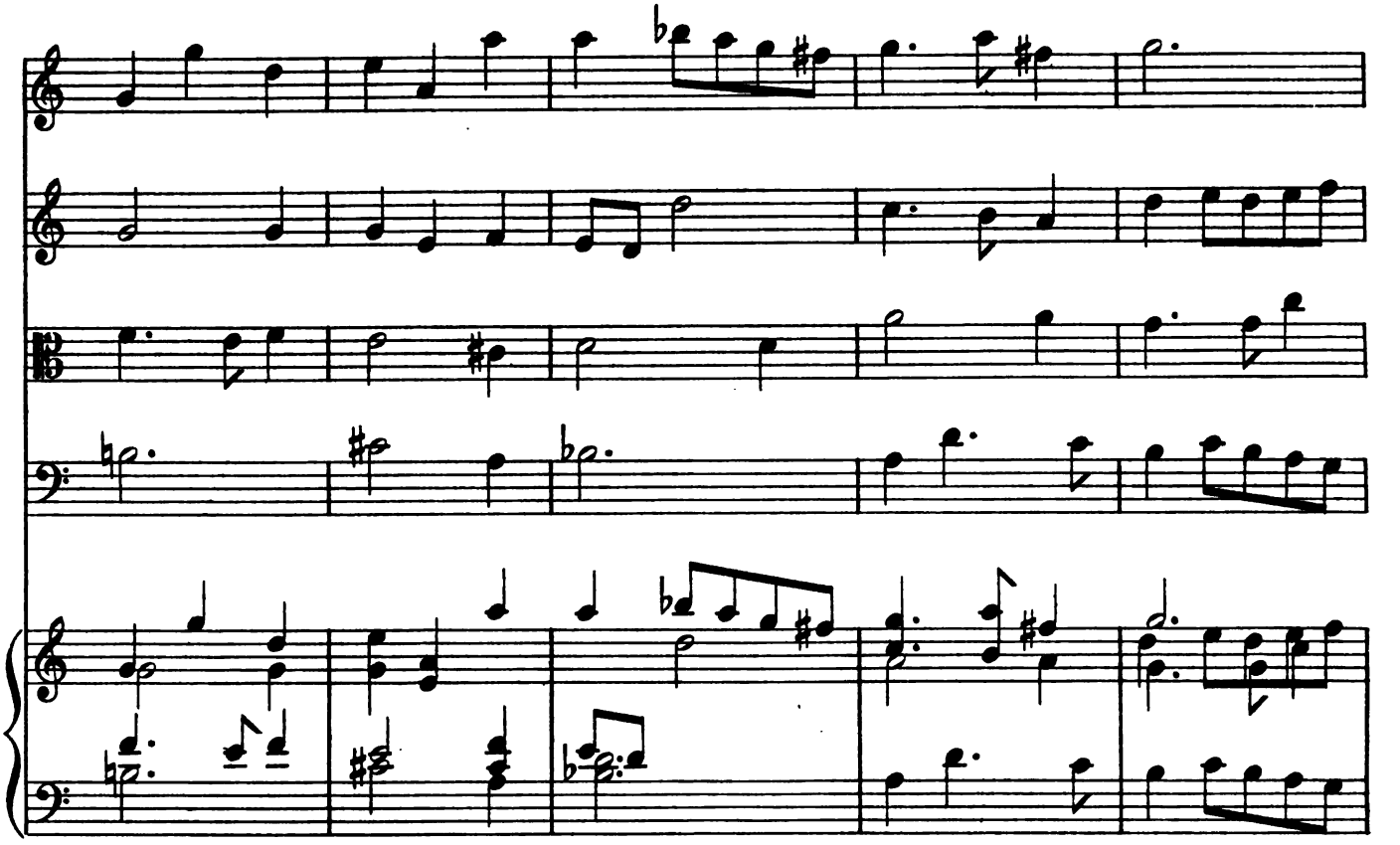

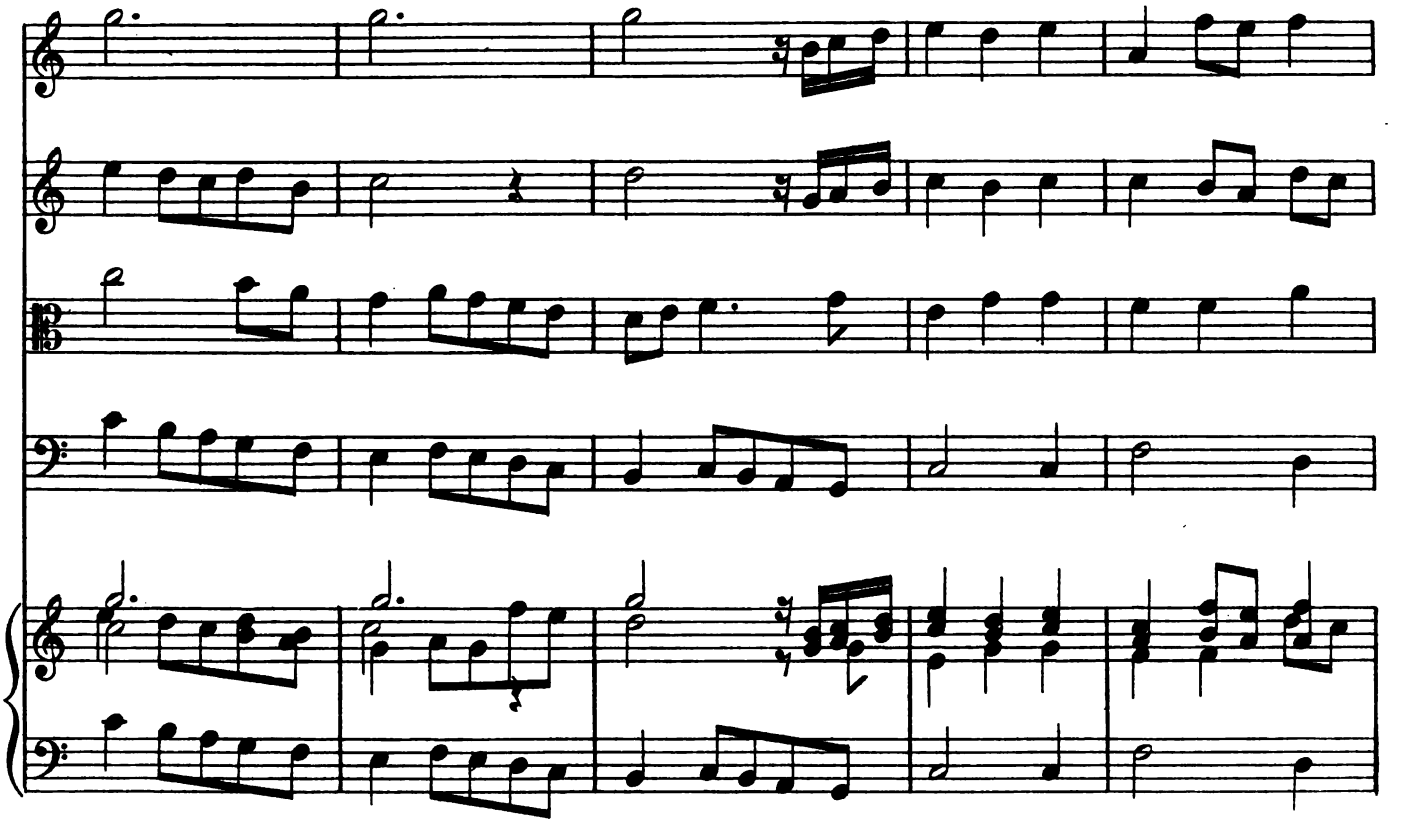

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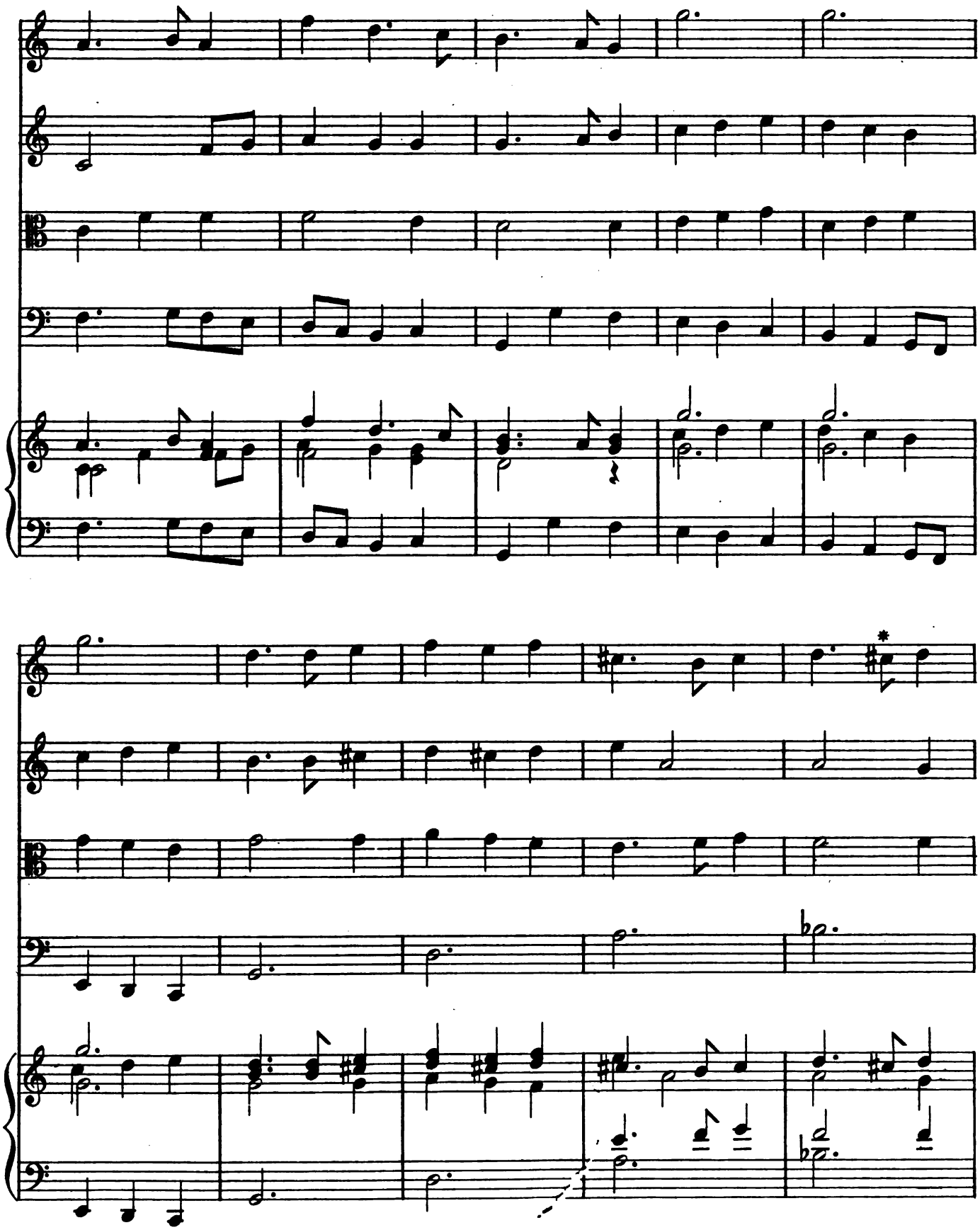

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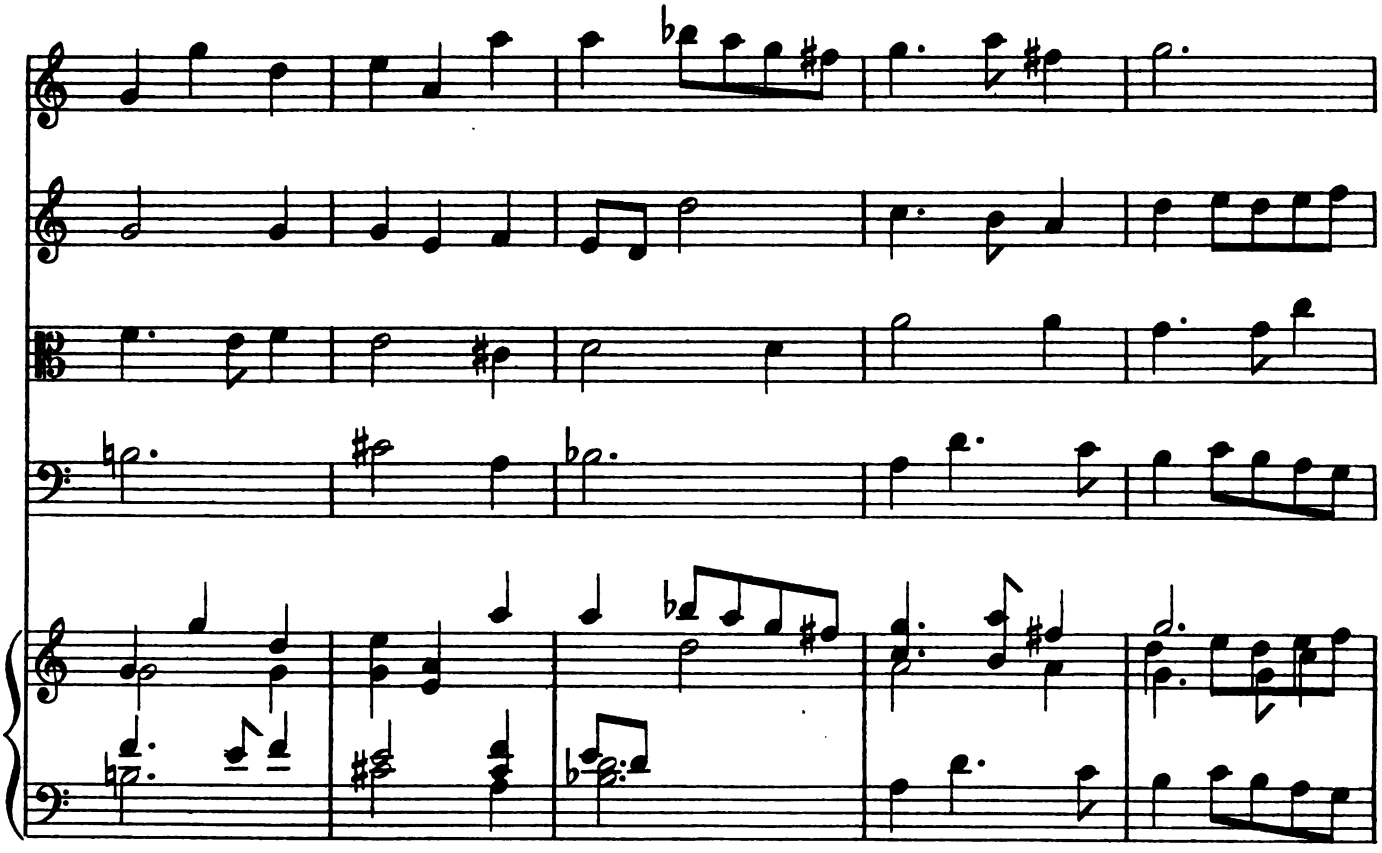

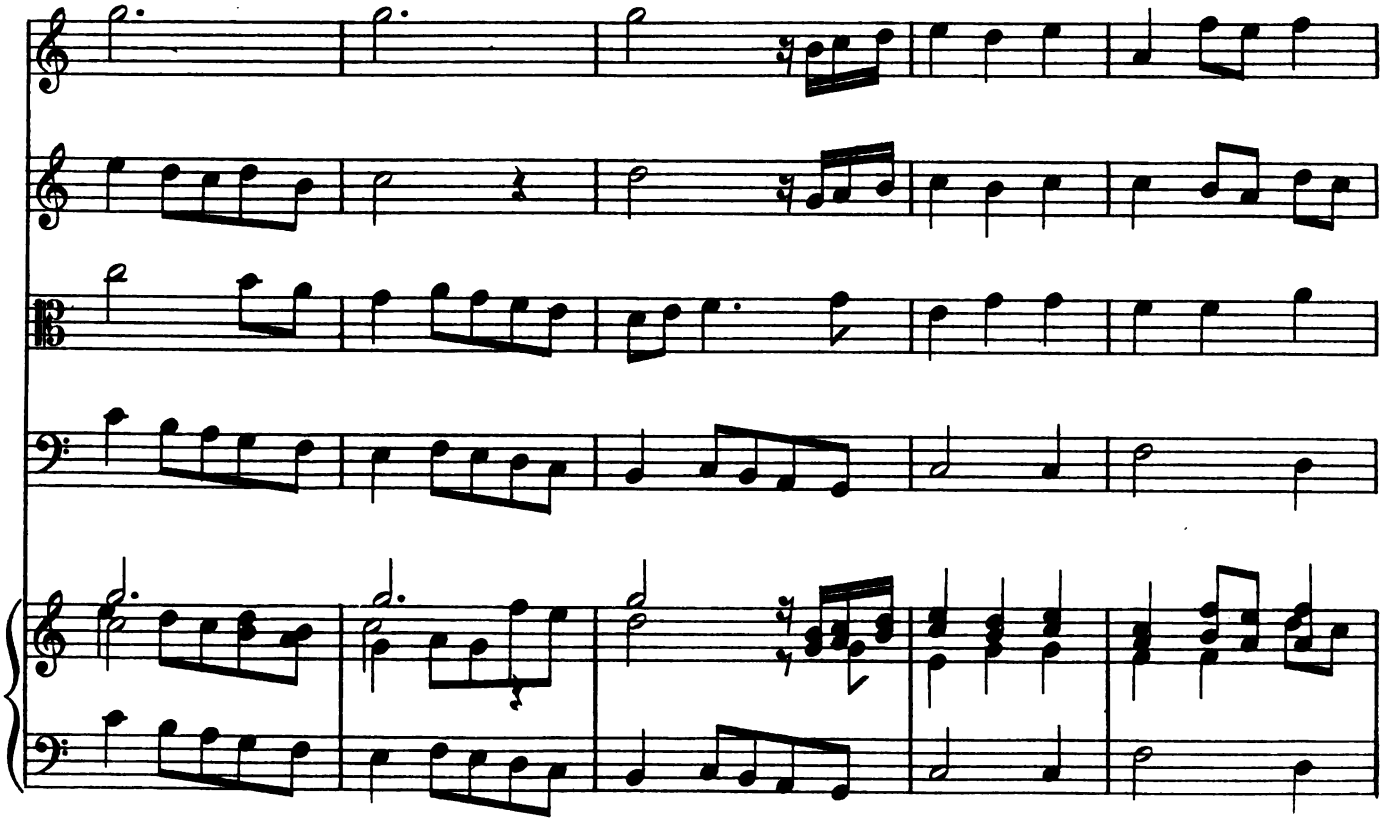

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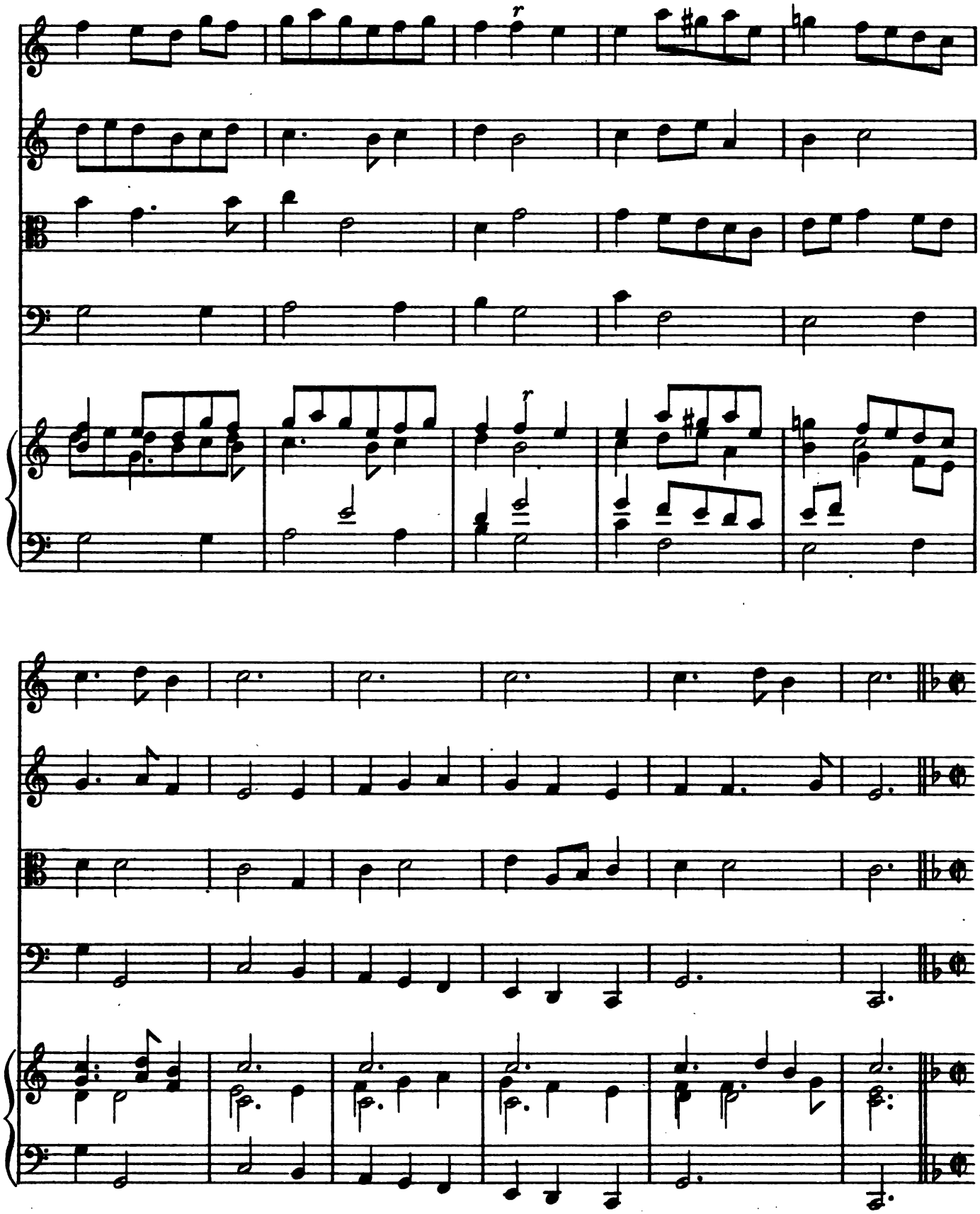

After the Dance the little Cupids play together till Cupid frightens them off the Stage with a Vizard Mask, and then they come on again (peeping) when Cupid calls the Graces, and join with them in the Chorus on next page.

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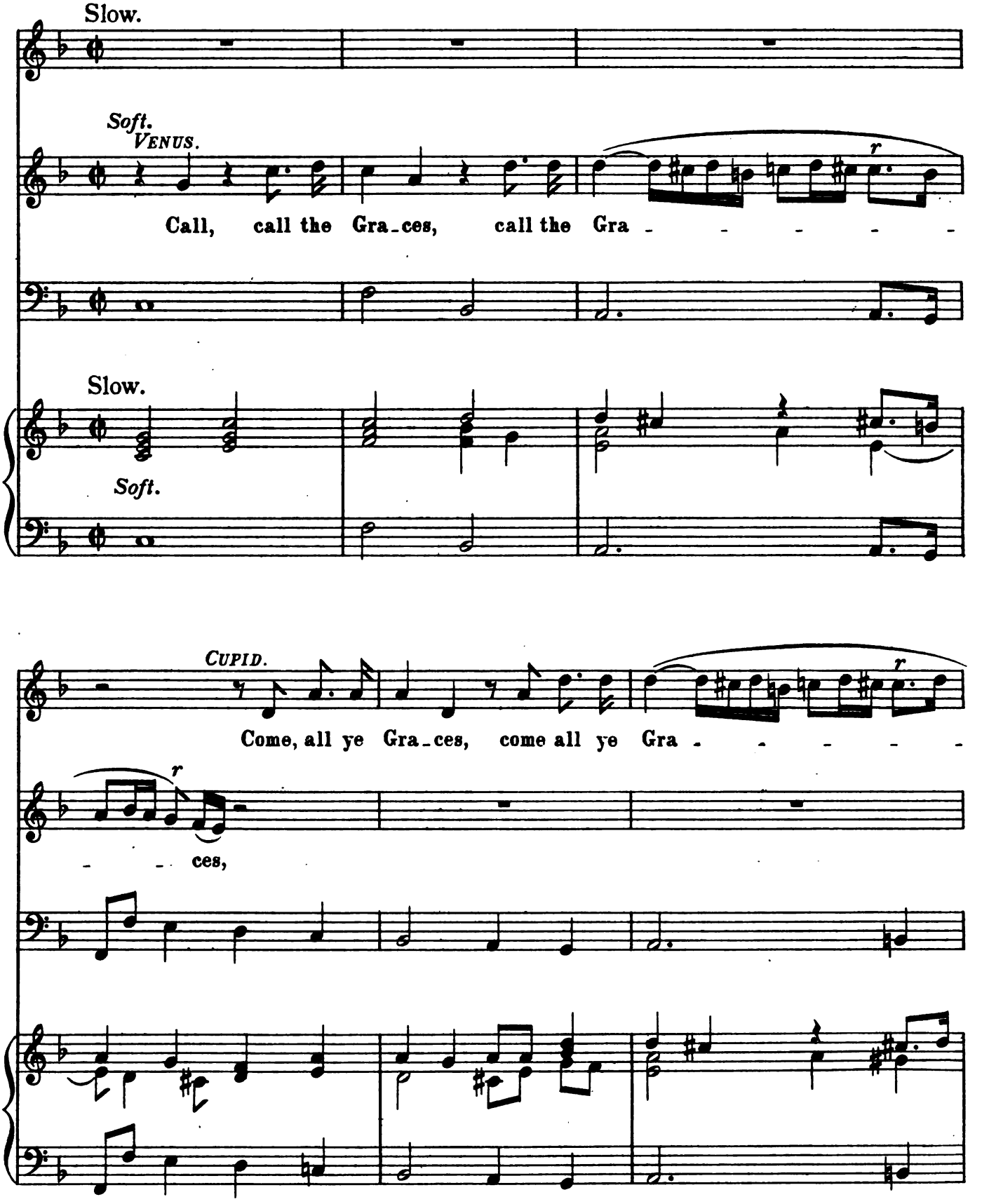

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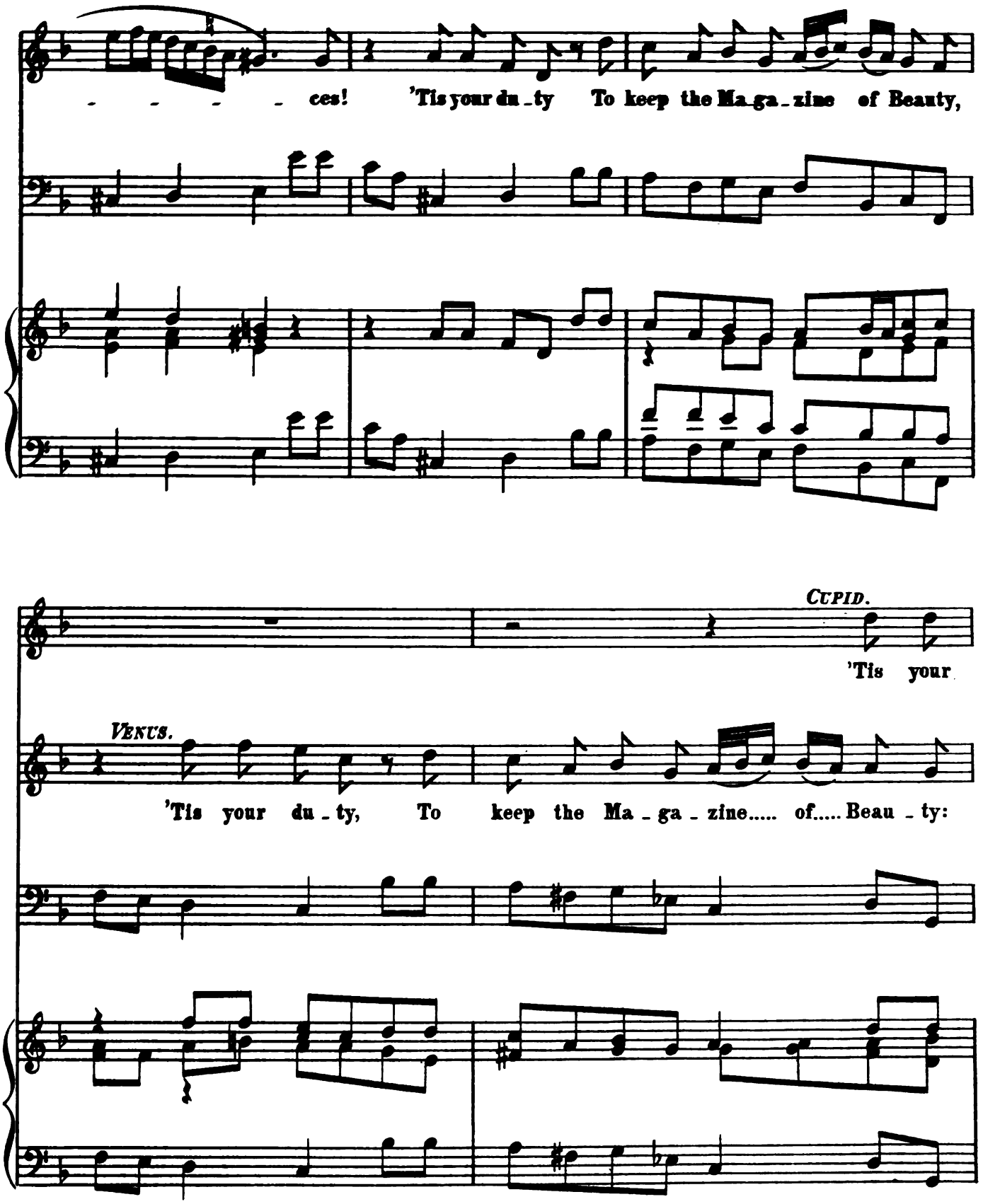

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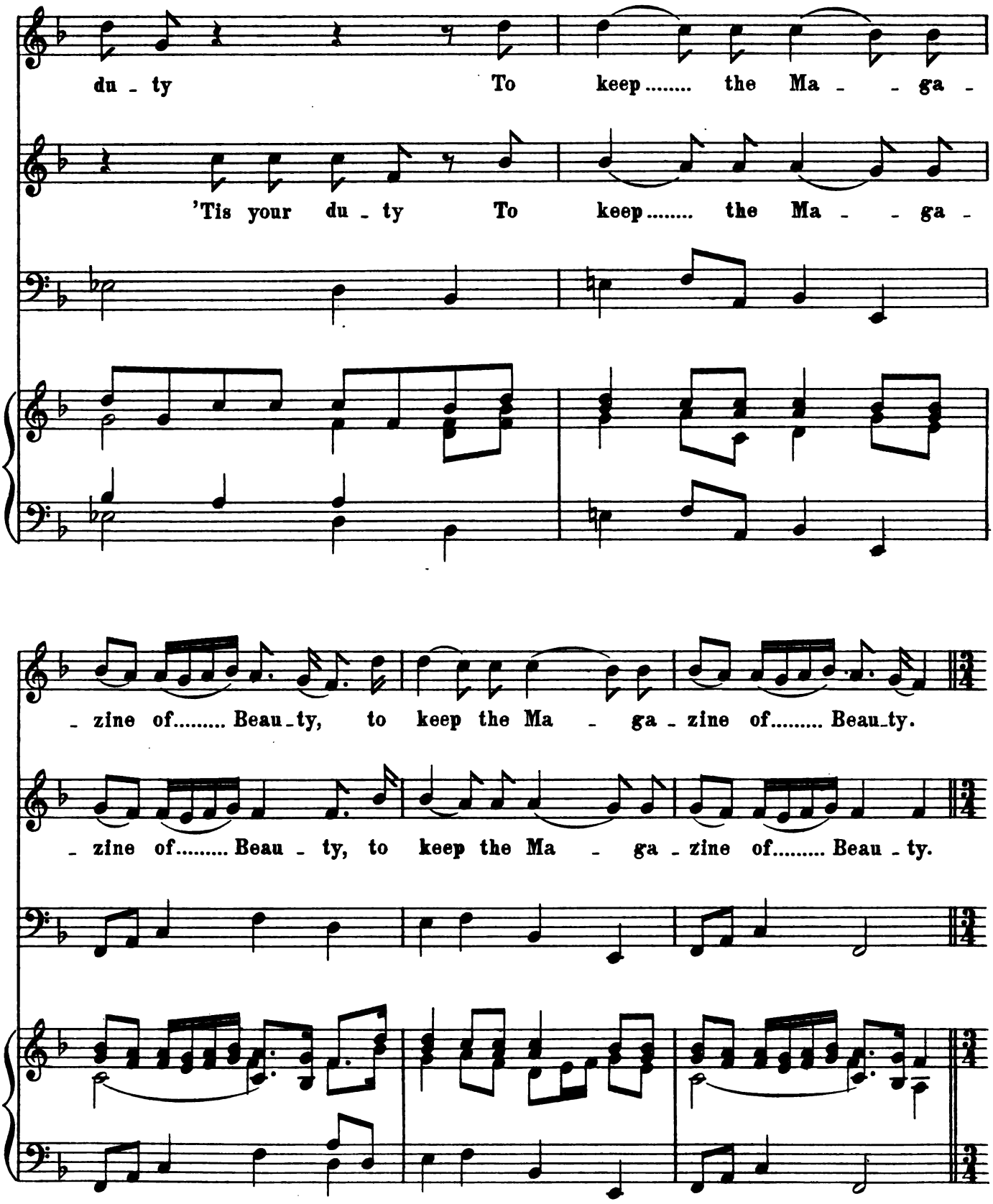

Enter THE GRACES.

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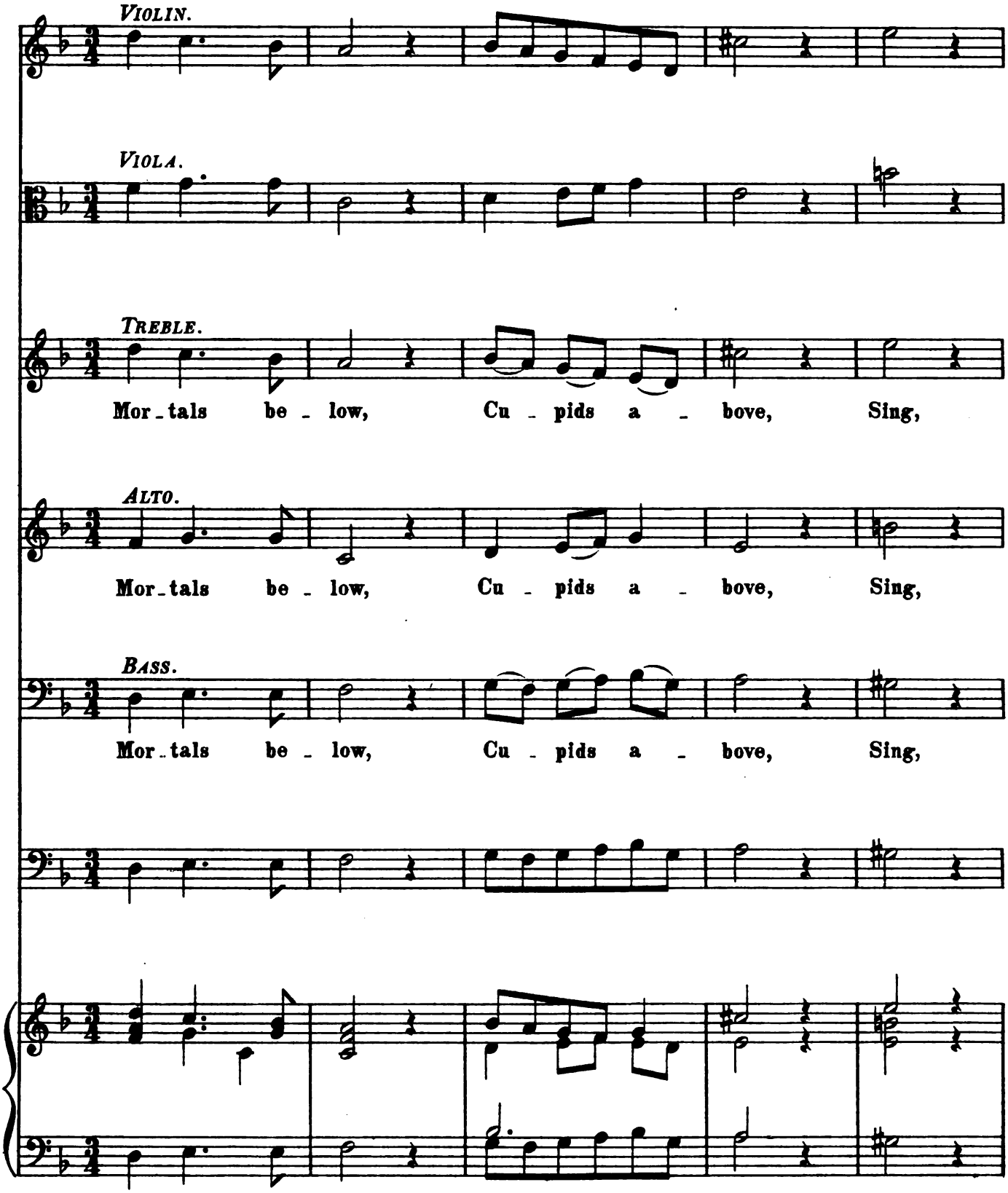
CHORUS OF THE GRACES.



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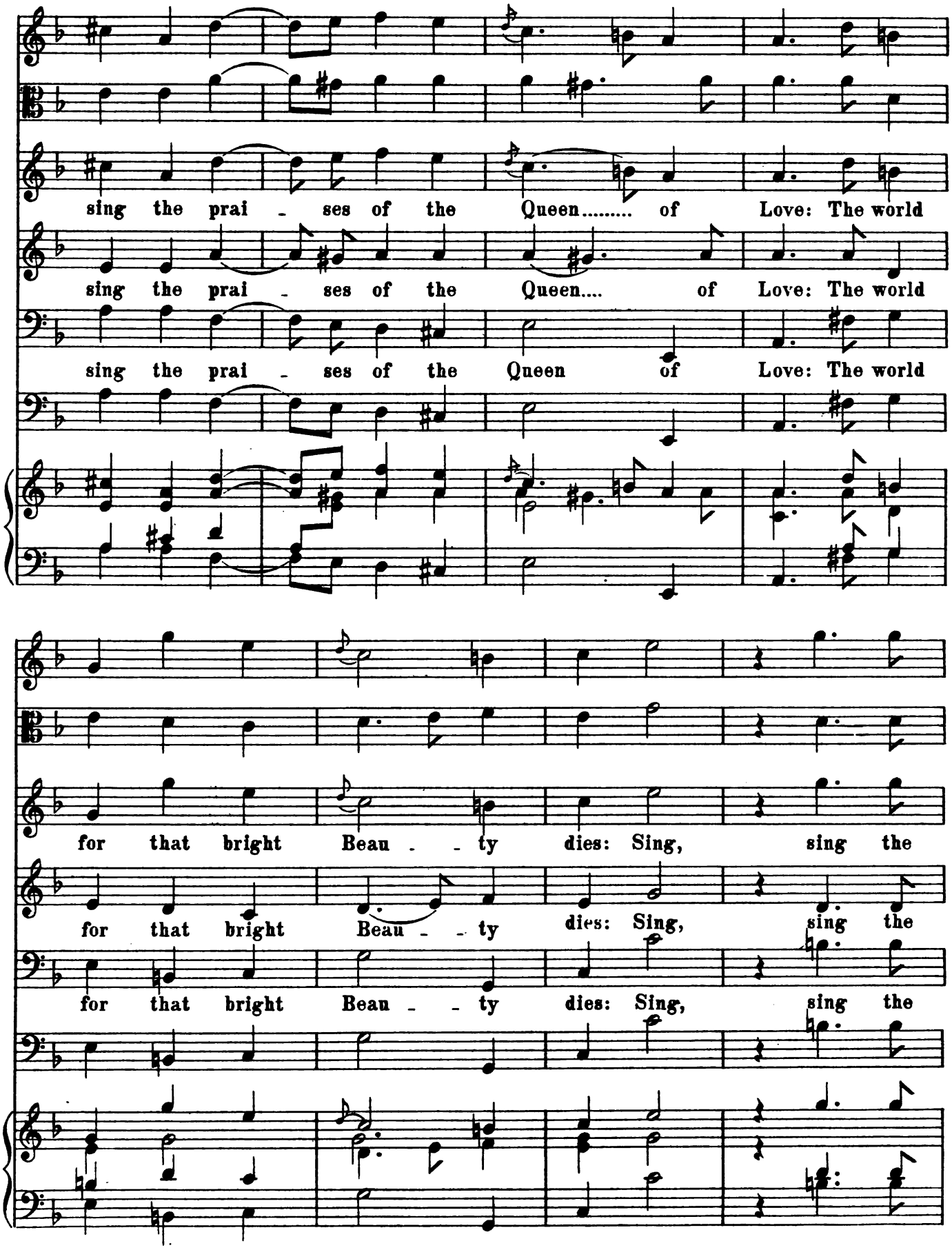

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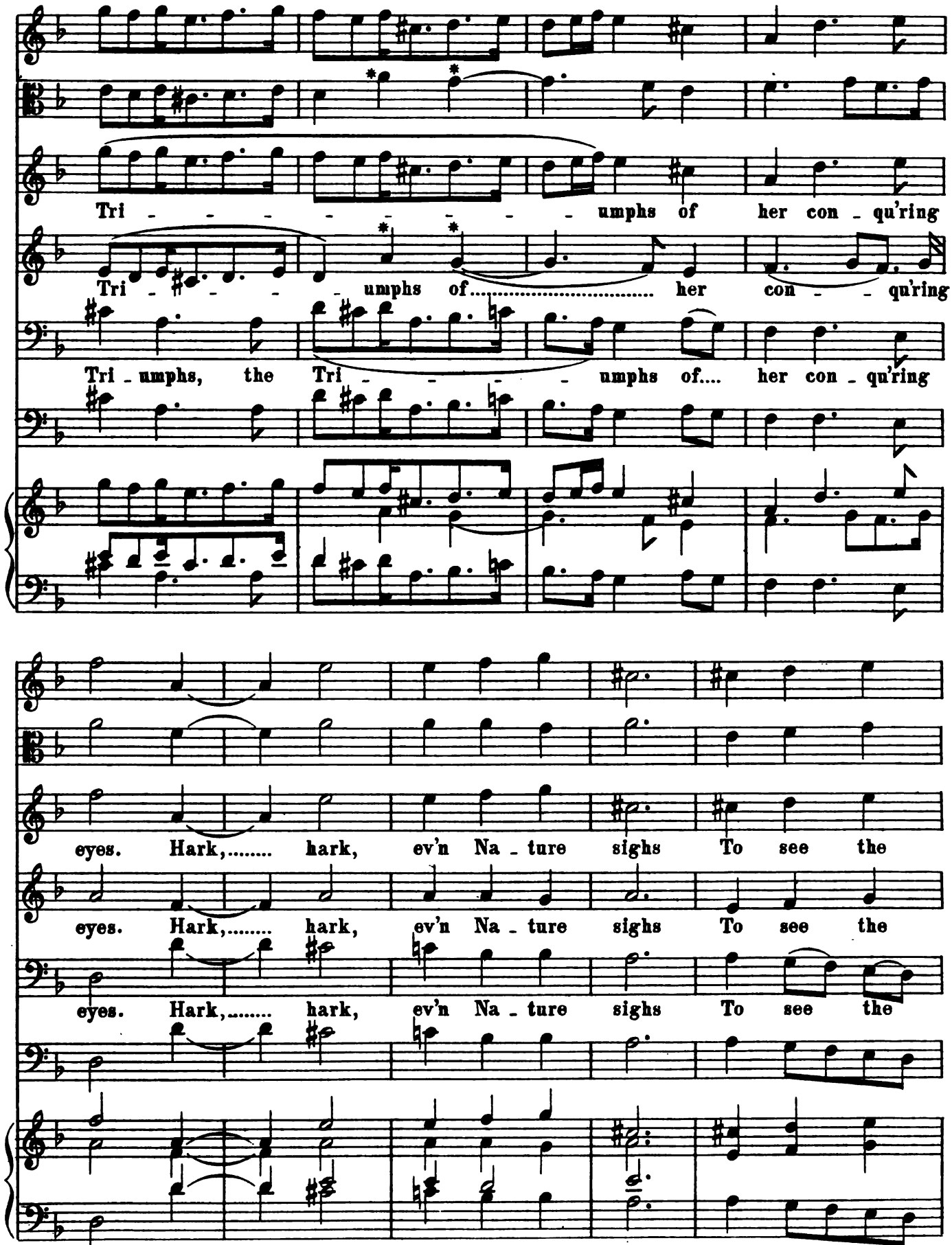

* MSS. read A (minim) for A and G (crotchets.)

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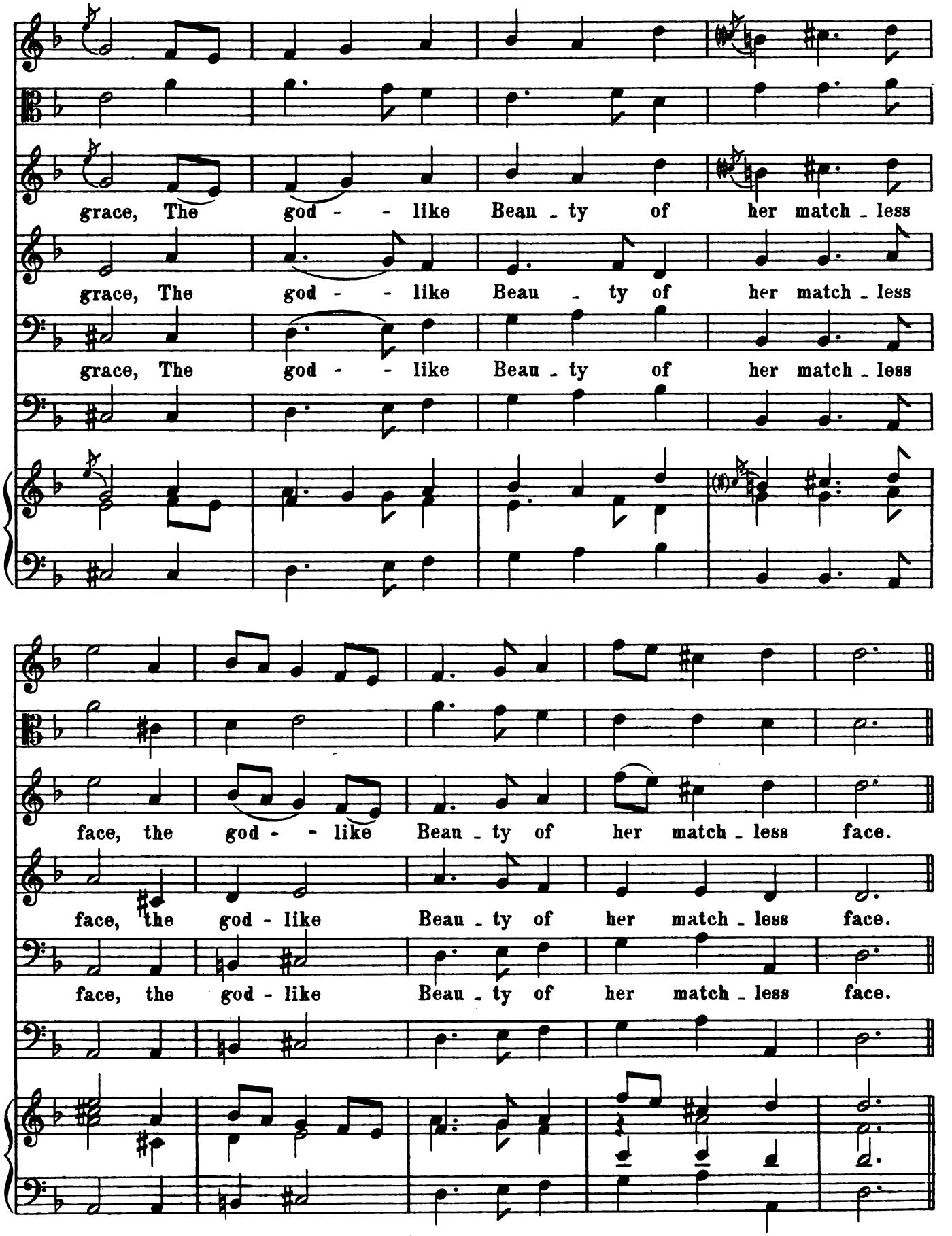

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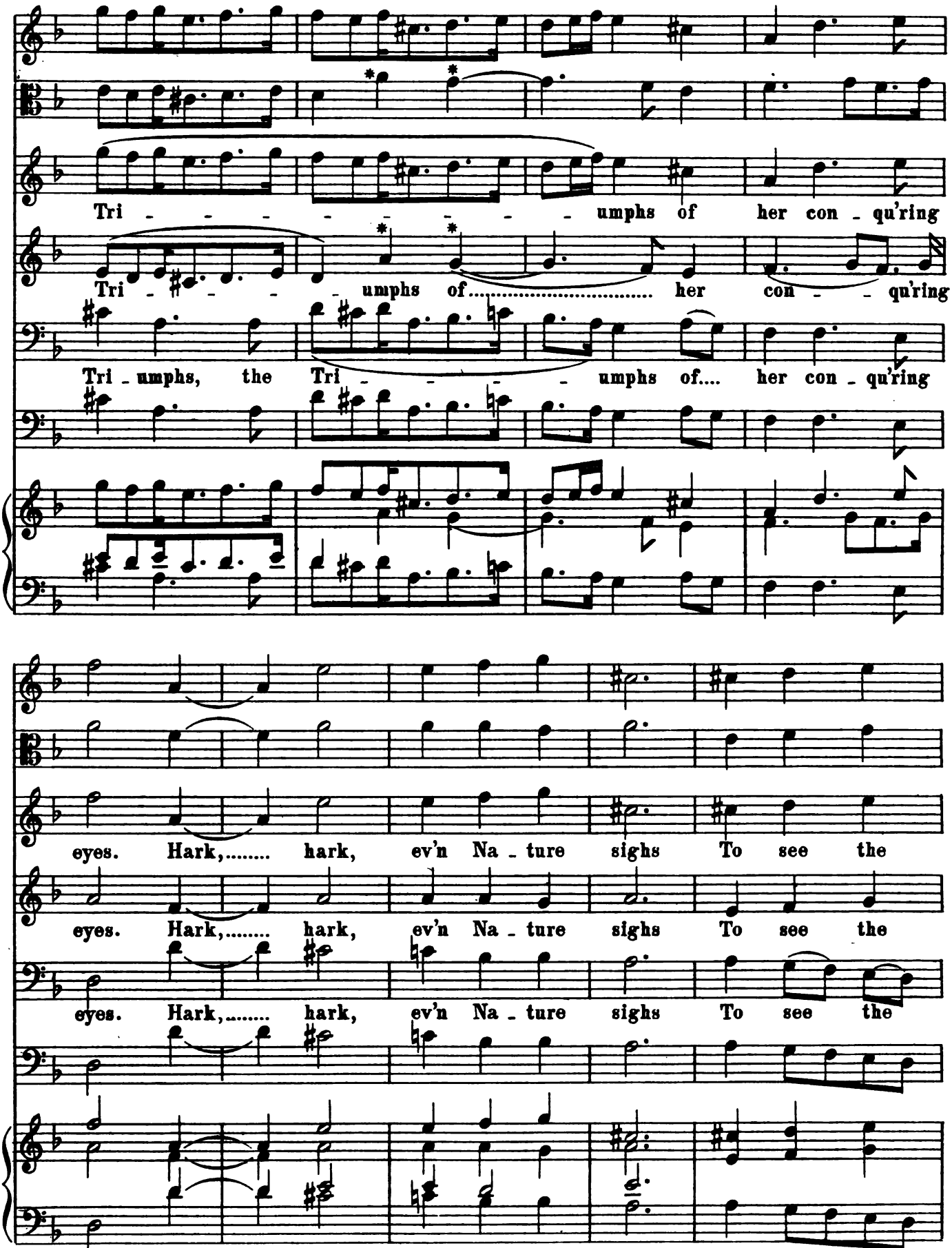

* MSS. read A (minim) for A and G (crotchets.)

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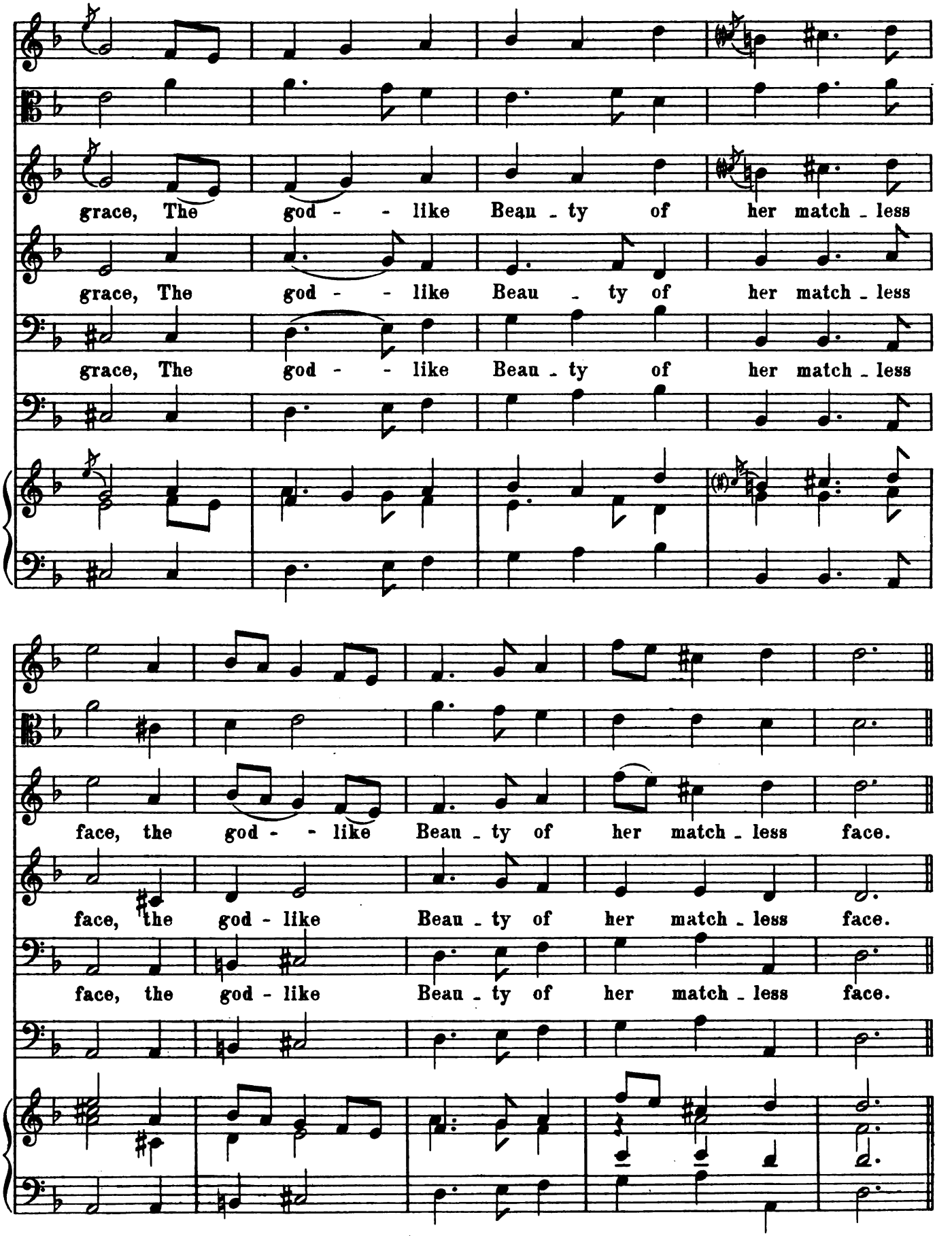

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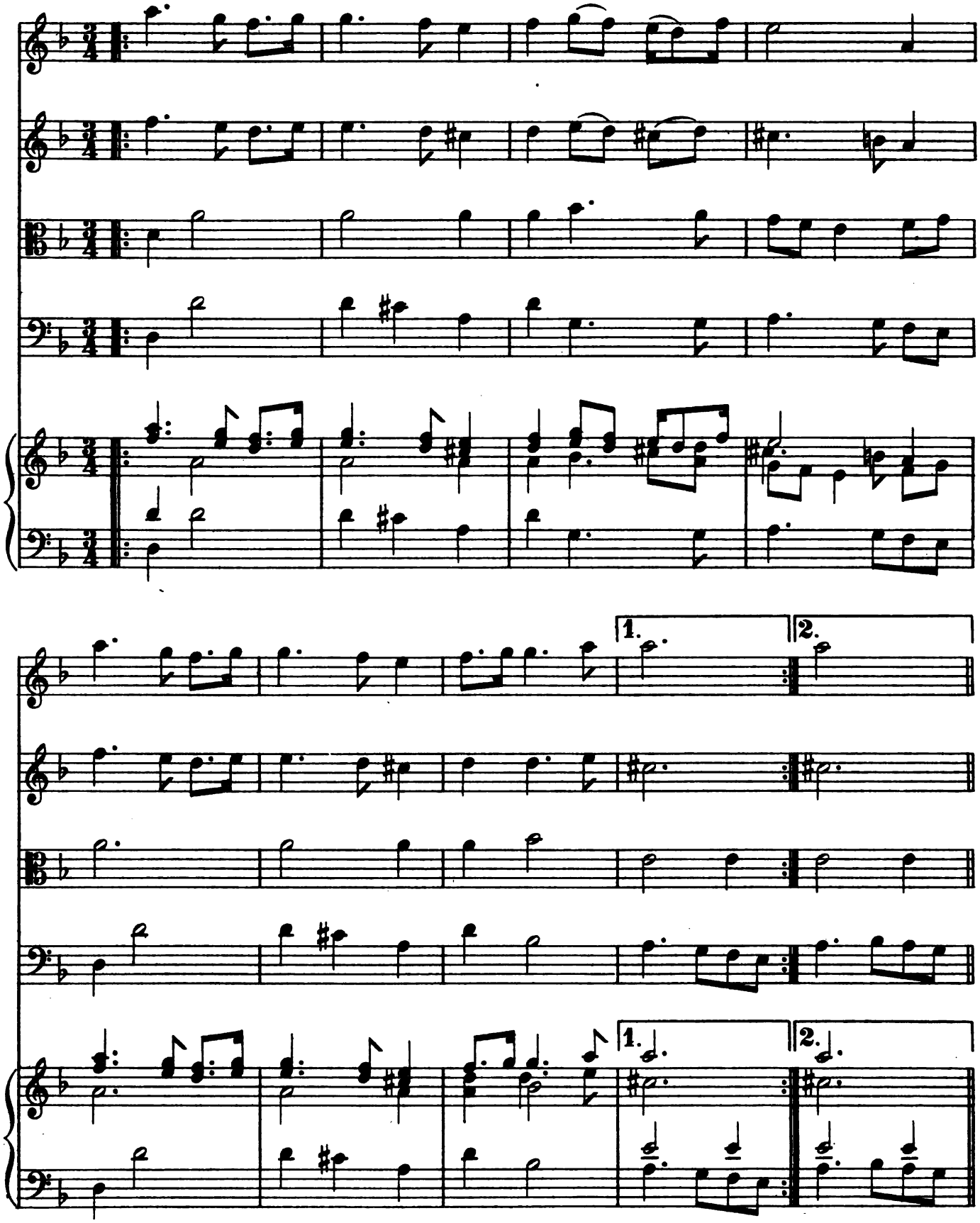
THE GRACES' DANCE, (Twice over.)



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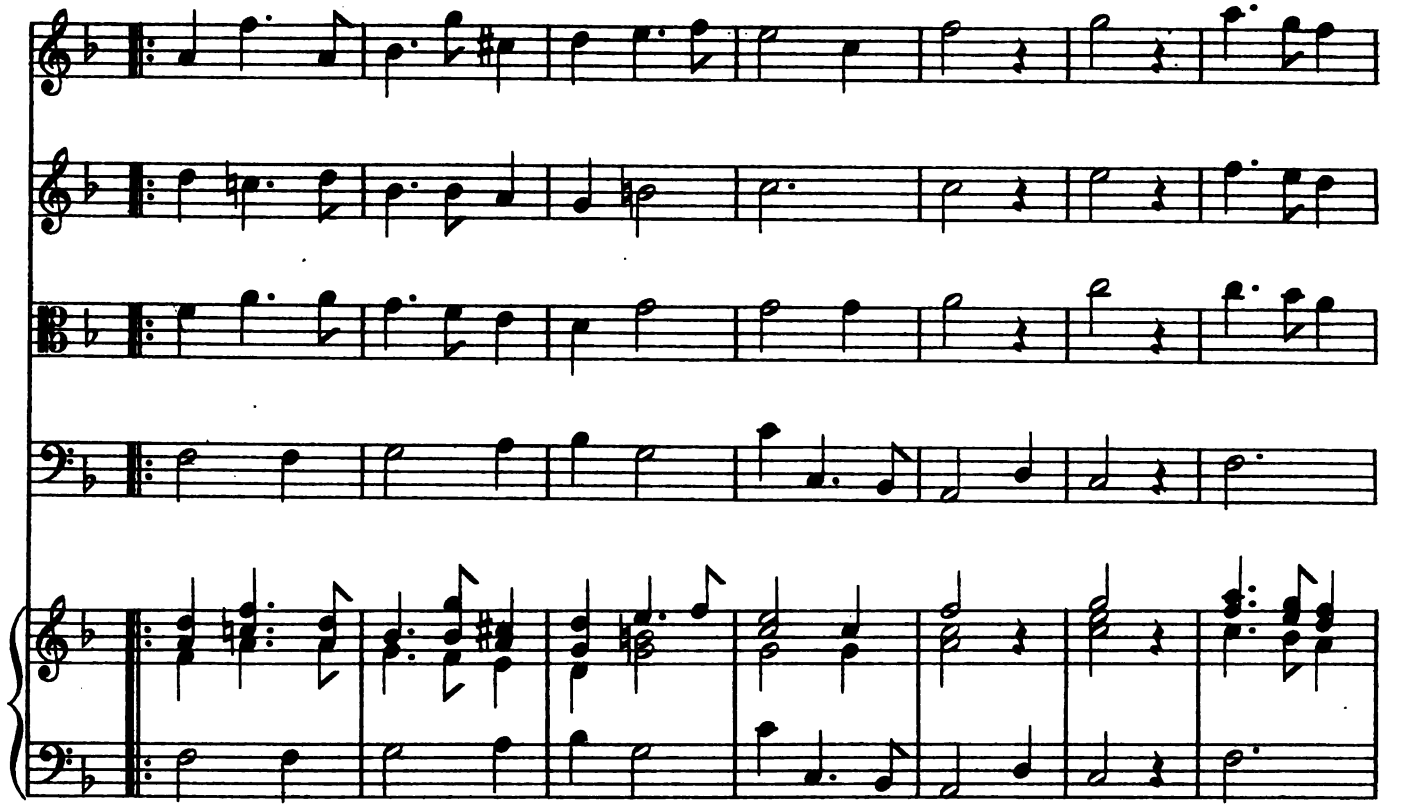

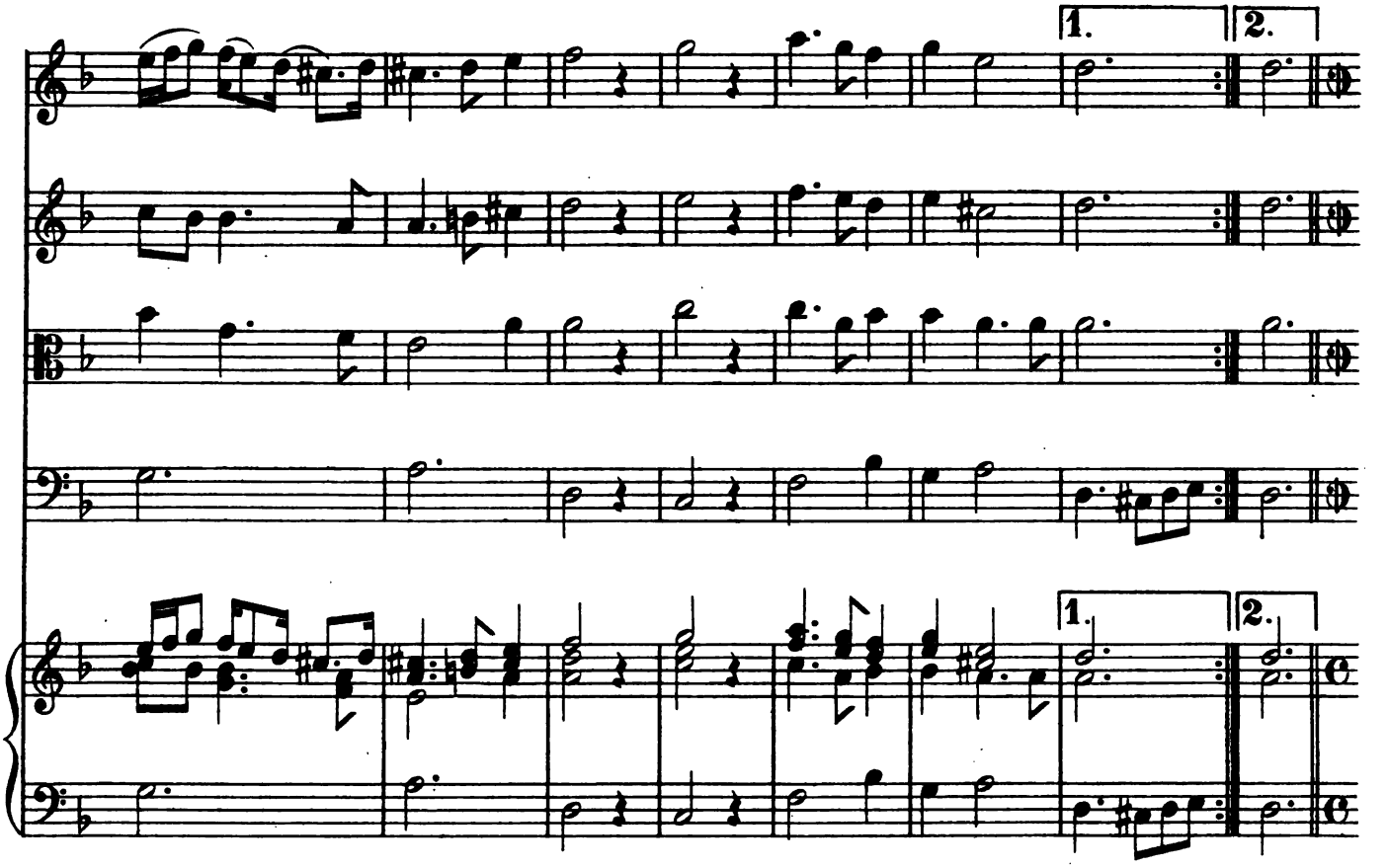

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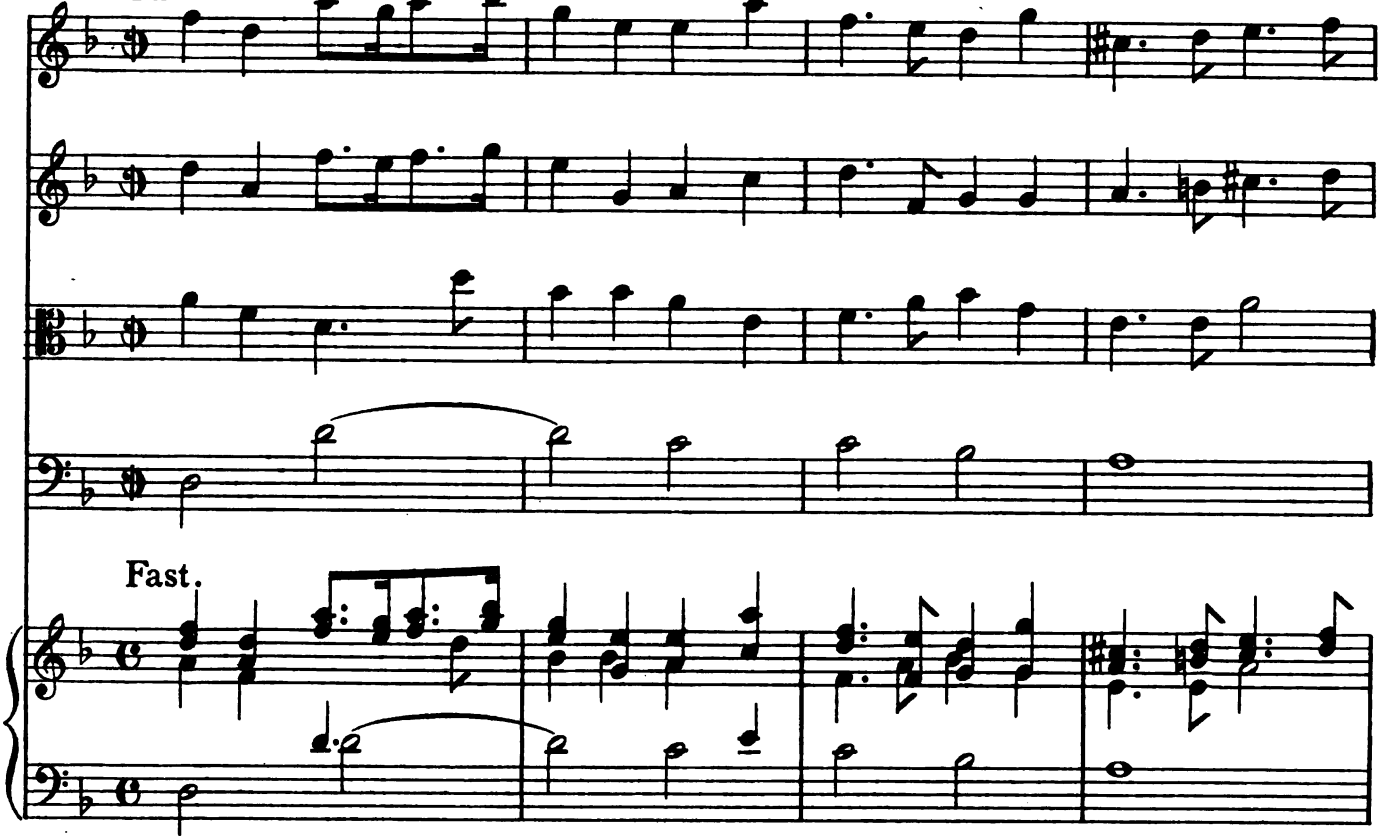
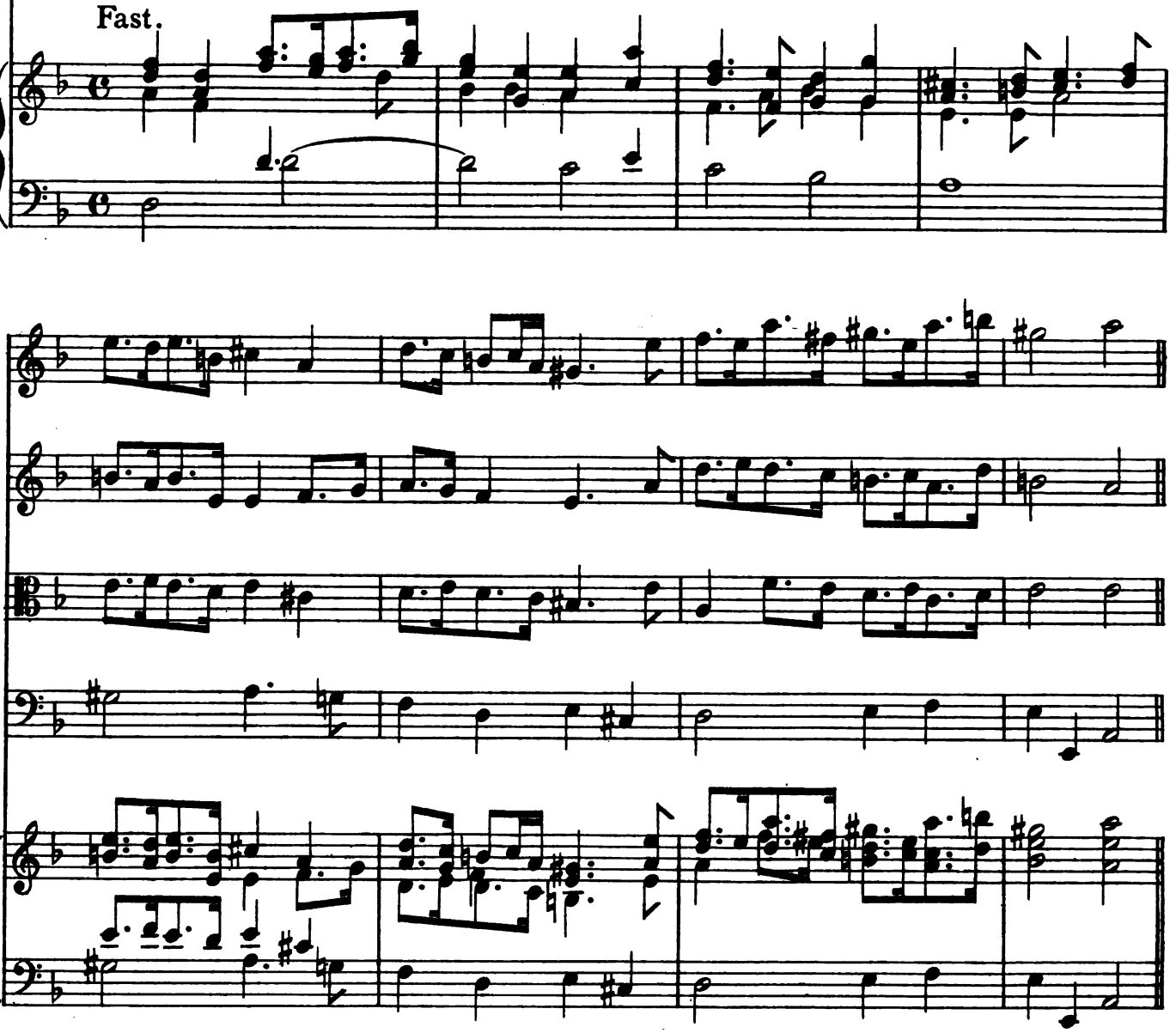
GAVATT.*

Fast.



Fast.



*Not in W. A.

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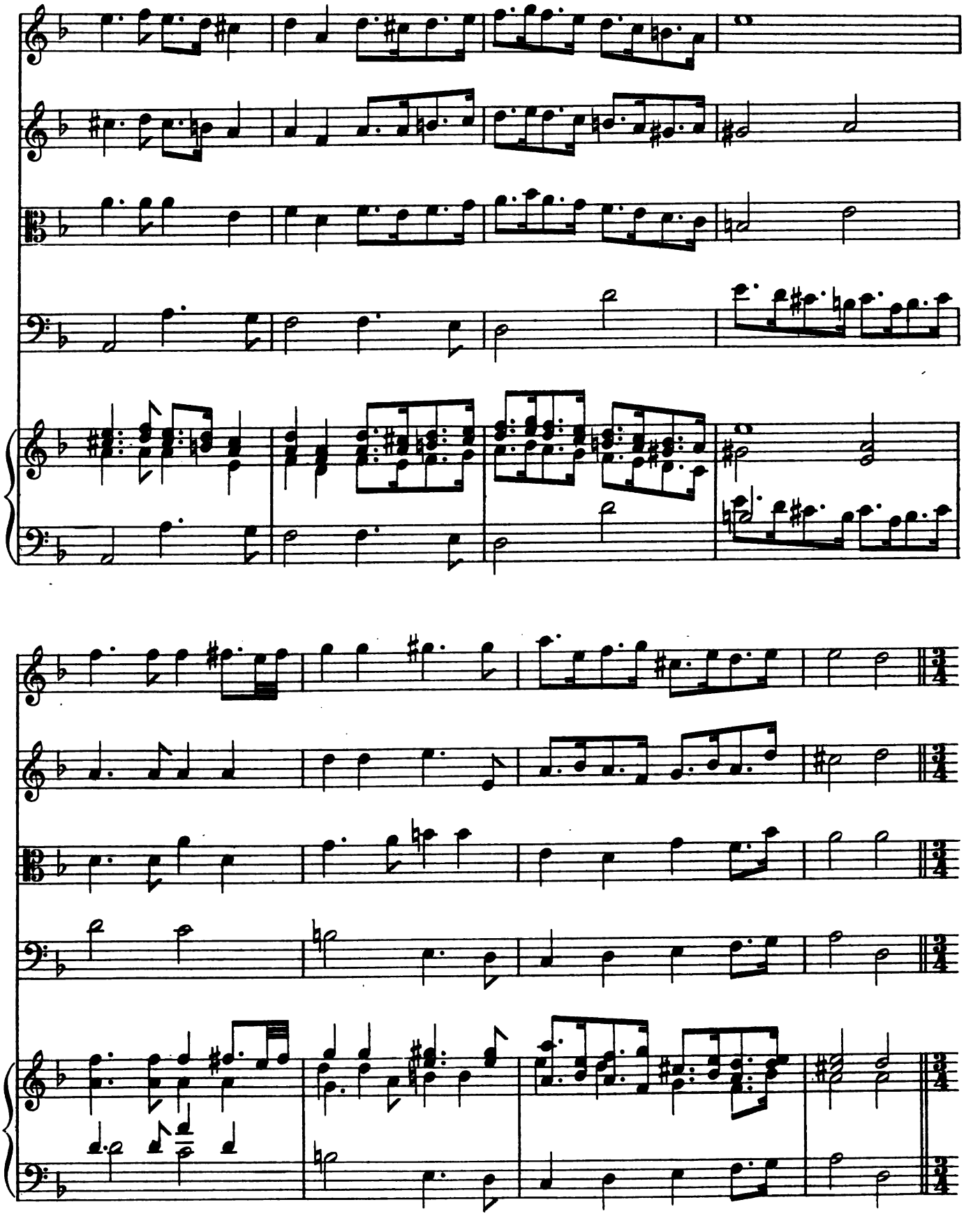

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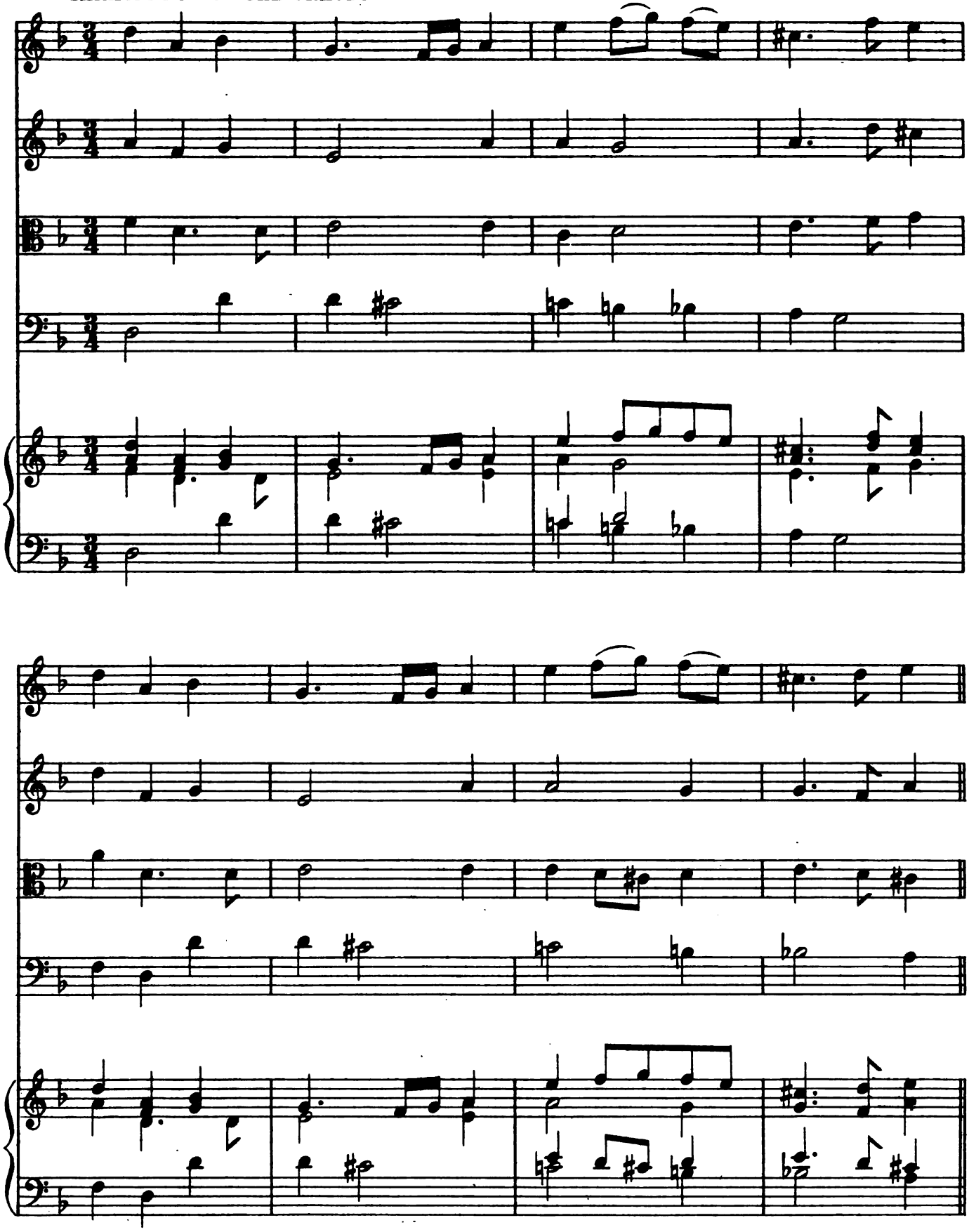
SARABRAND FOR THE GRACES.*



*Not in W. A.

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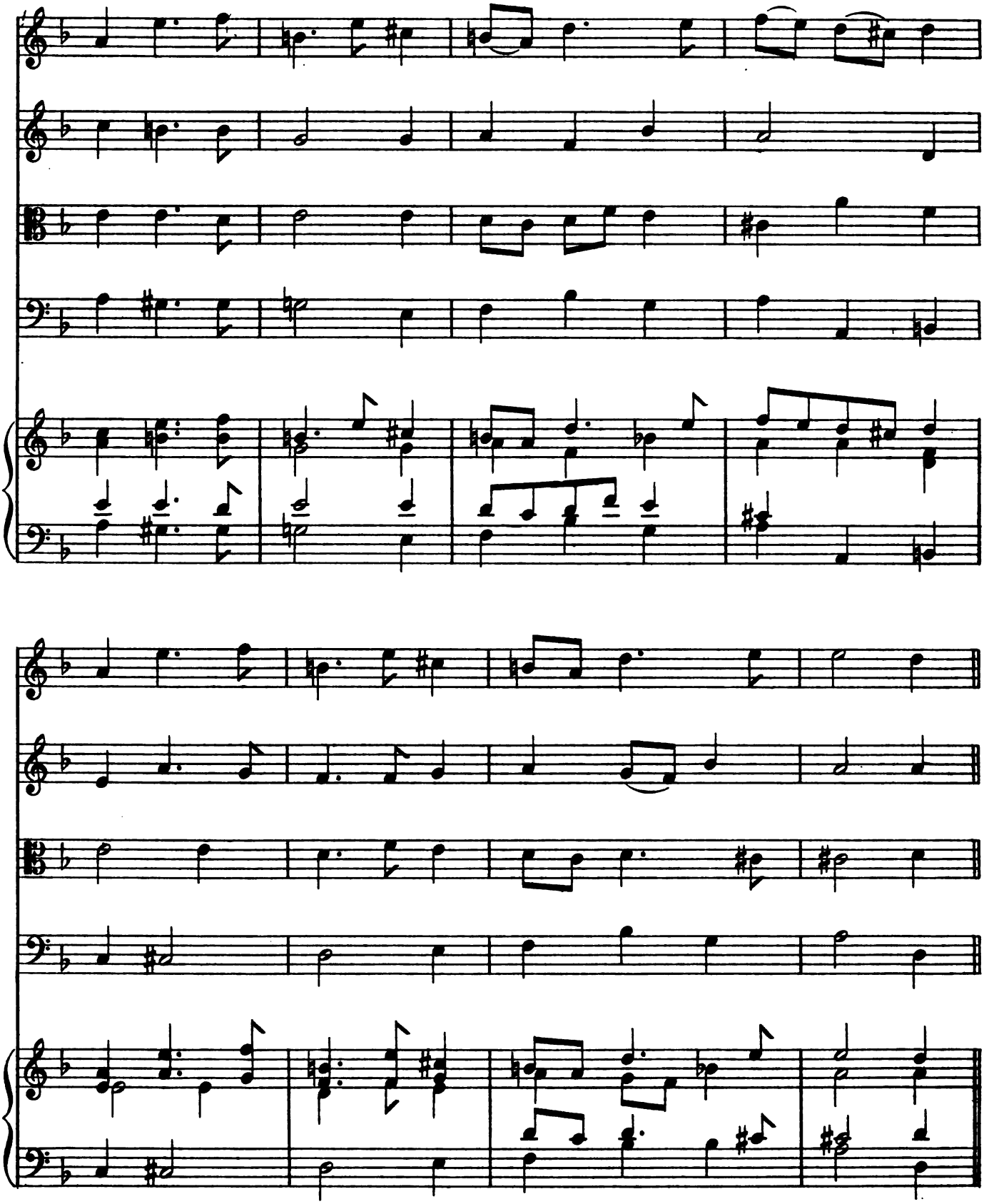

While the Graces dance, the Cupids dress Venus, one combing her head, another ties a bracelet of pearls round her waist etc. After the dances the Curtain closes upon them.

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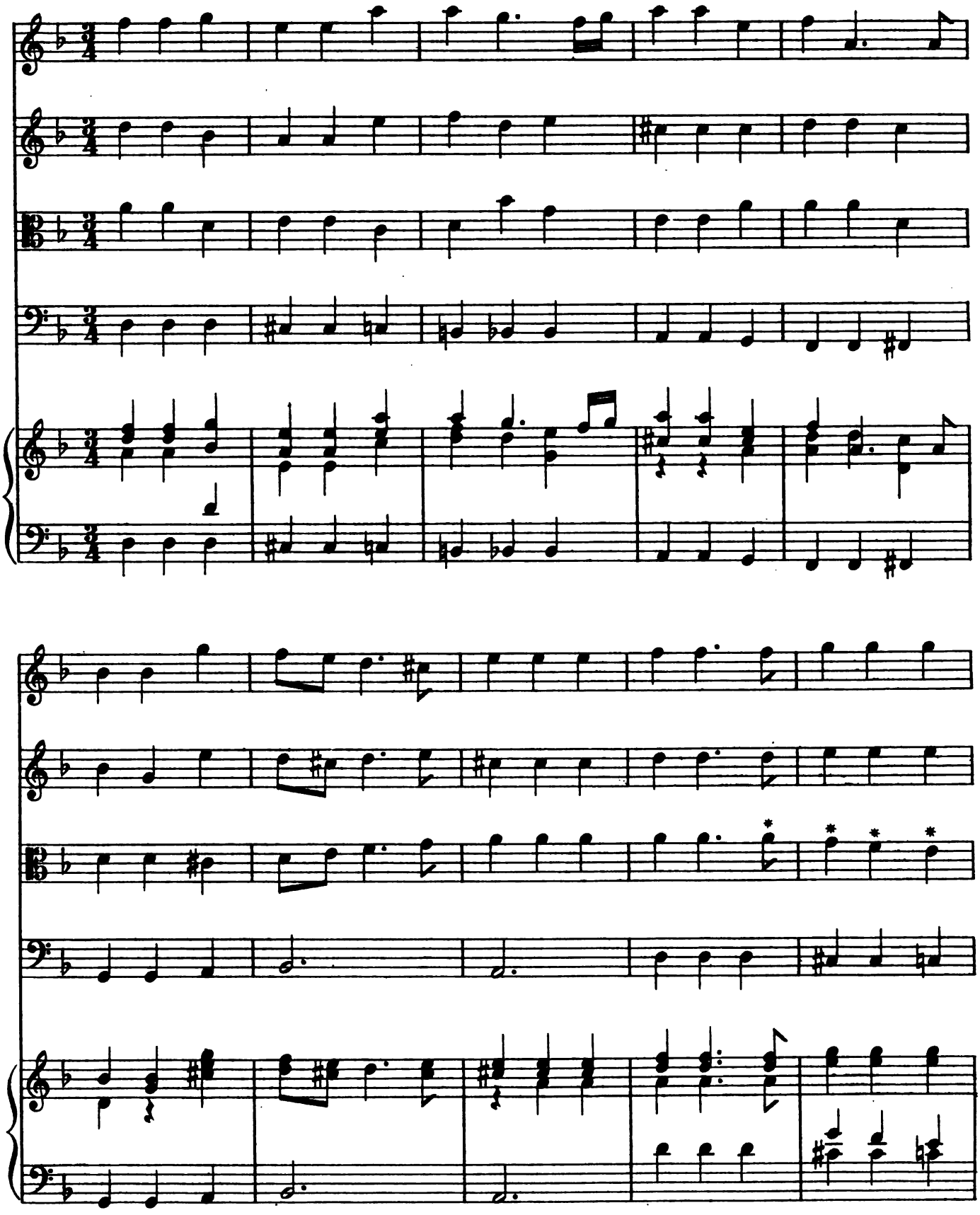
A GROUND.✤



✤Not in W. A.

*The original has F, E, D, C for A, G, F, E.

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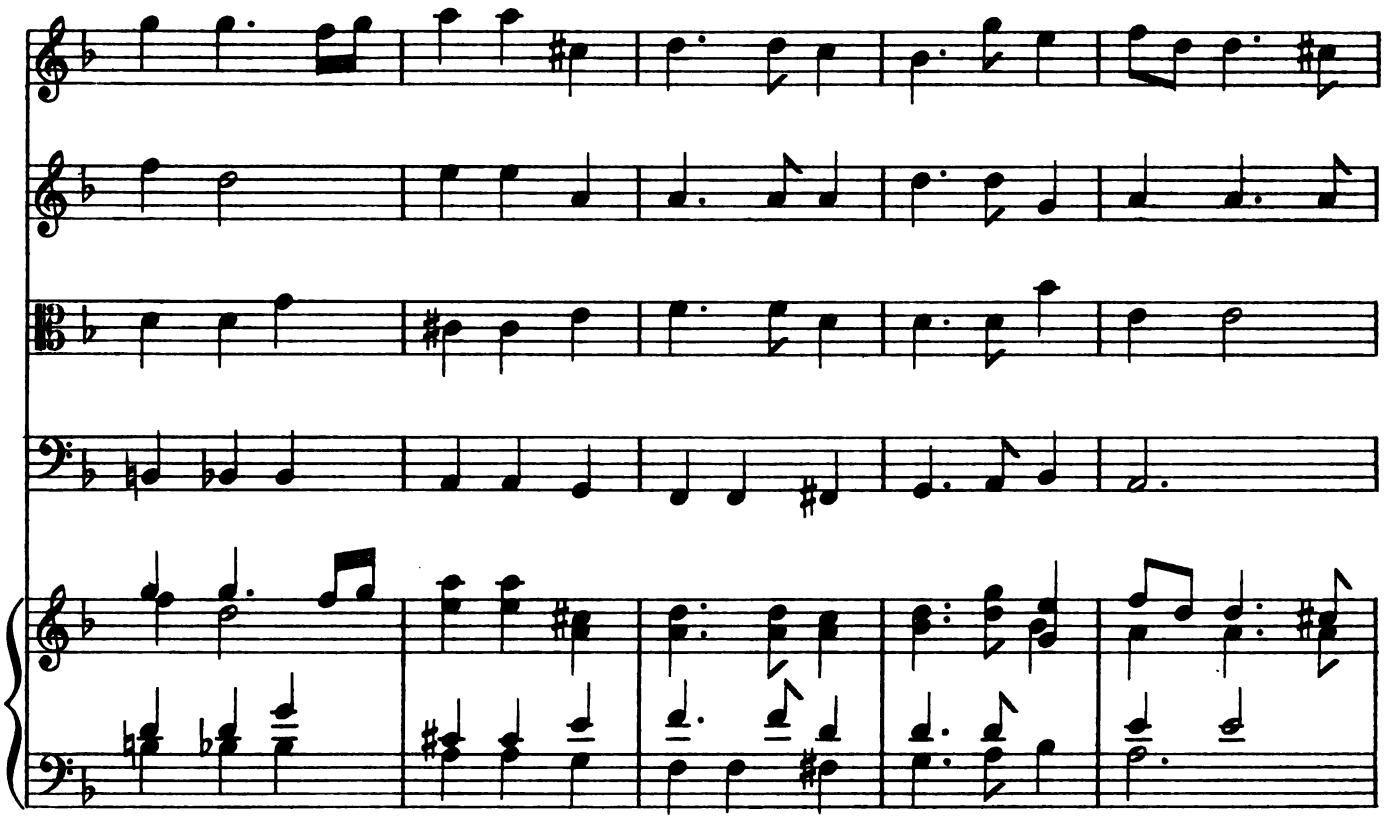

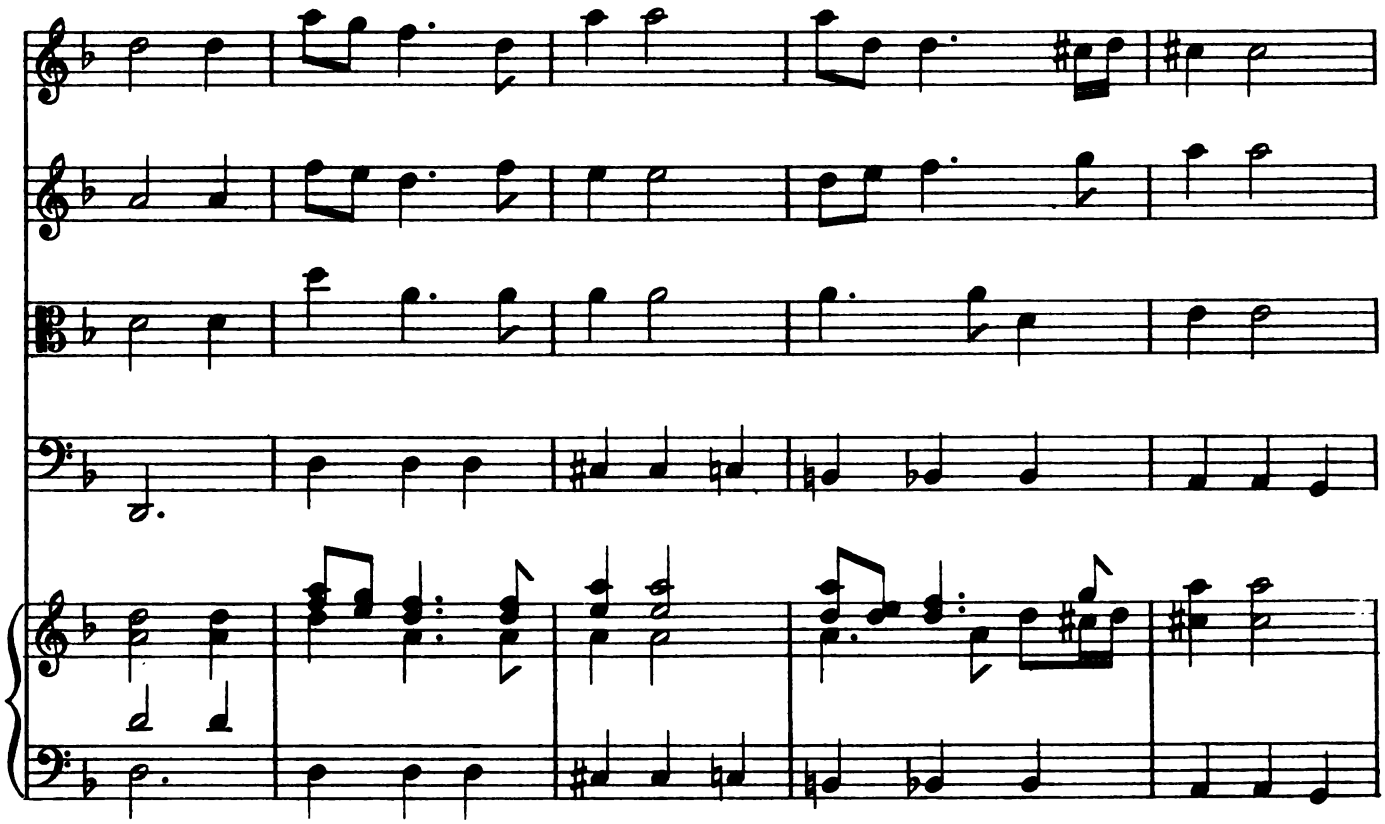

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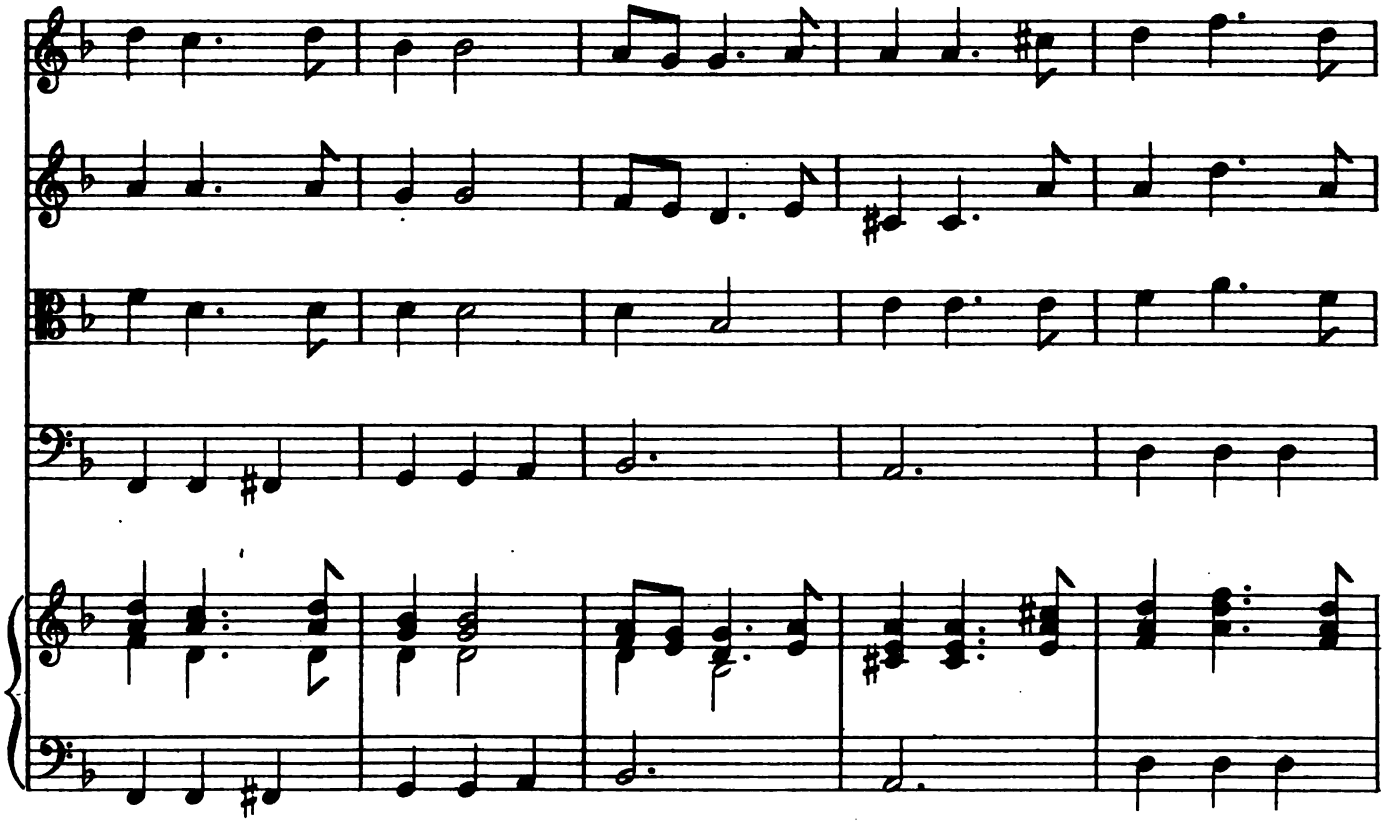

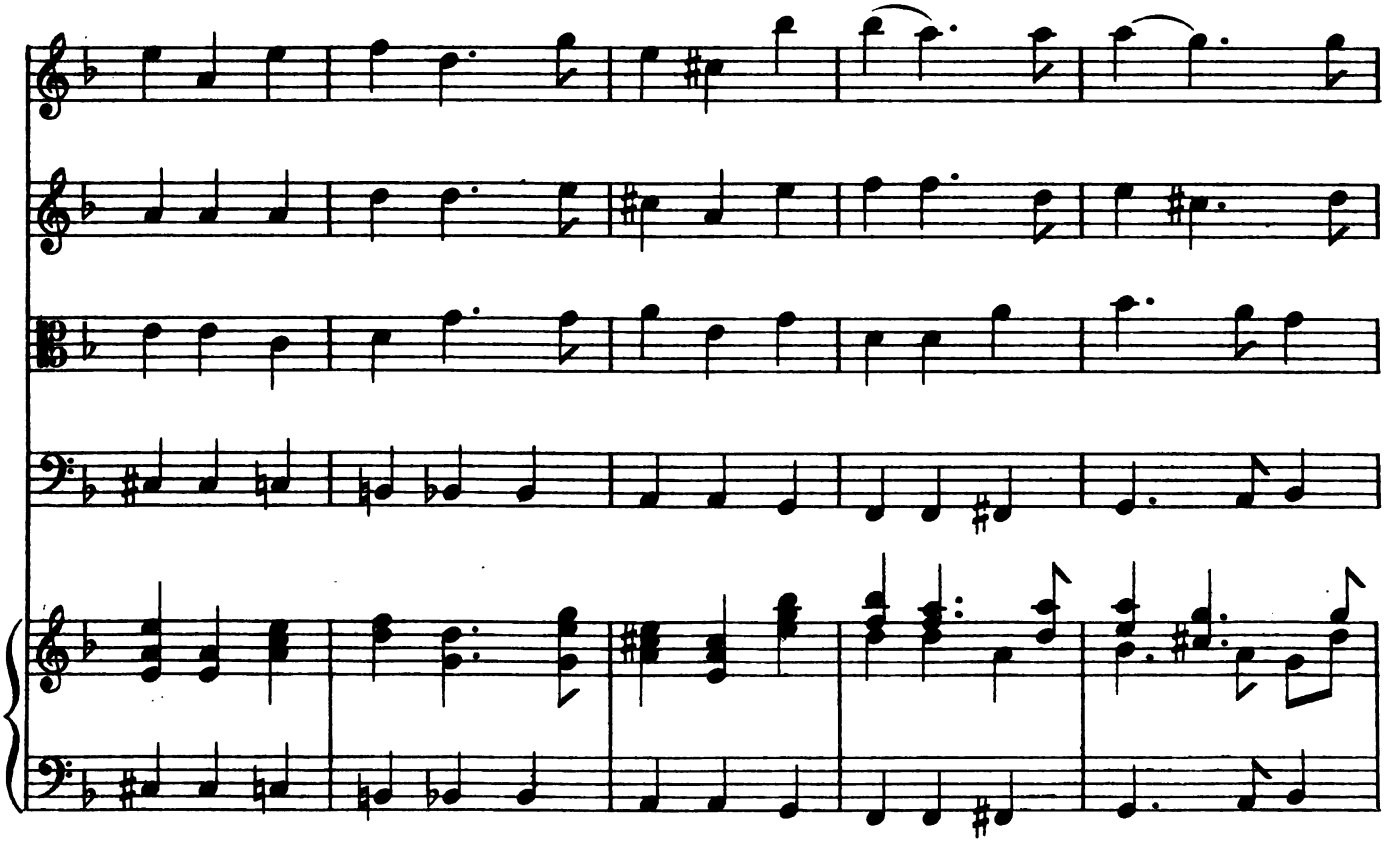

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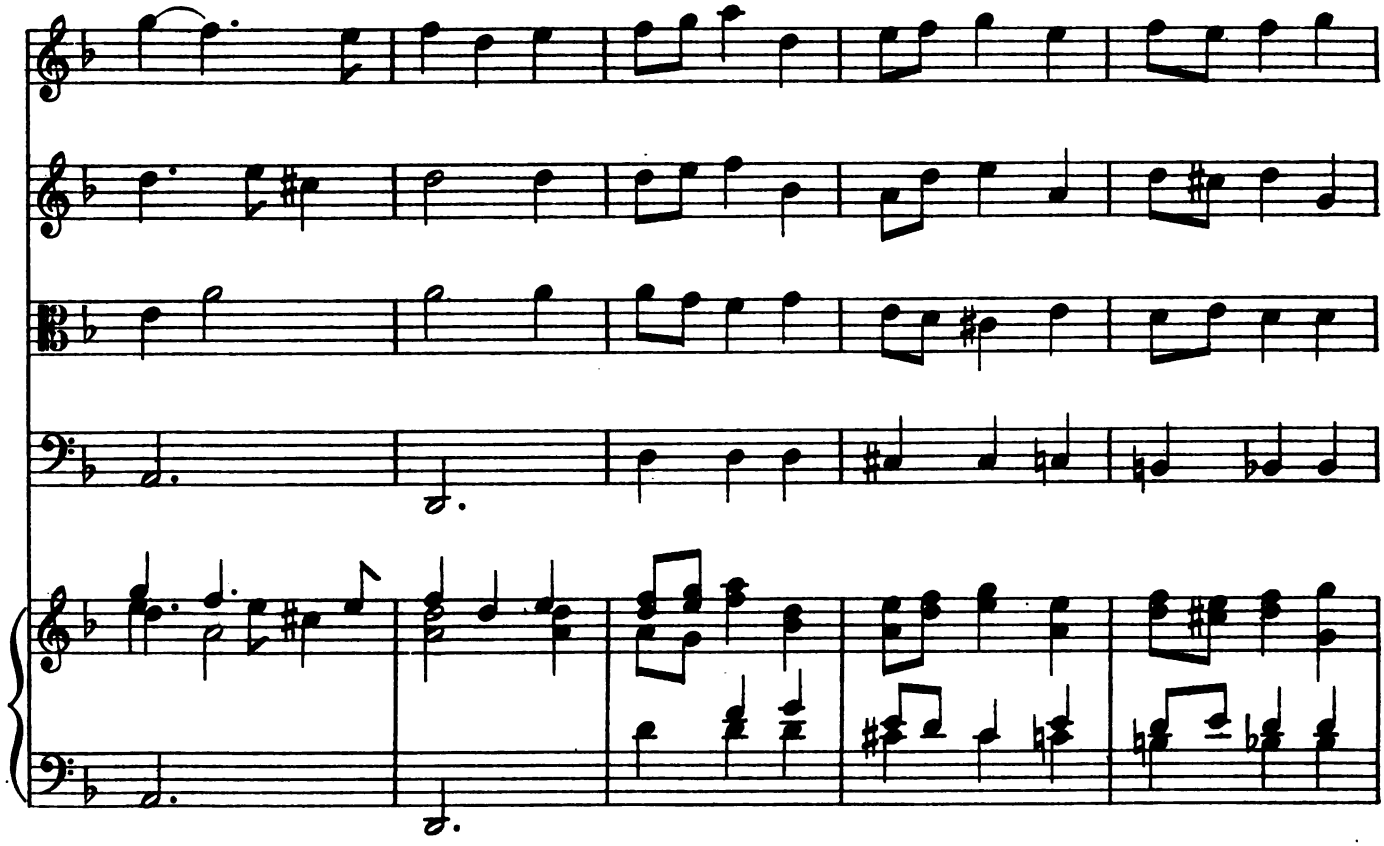

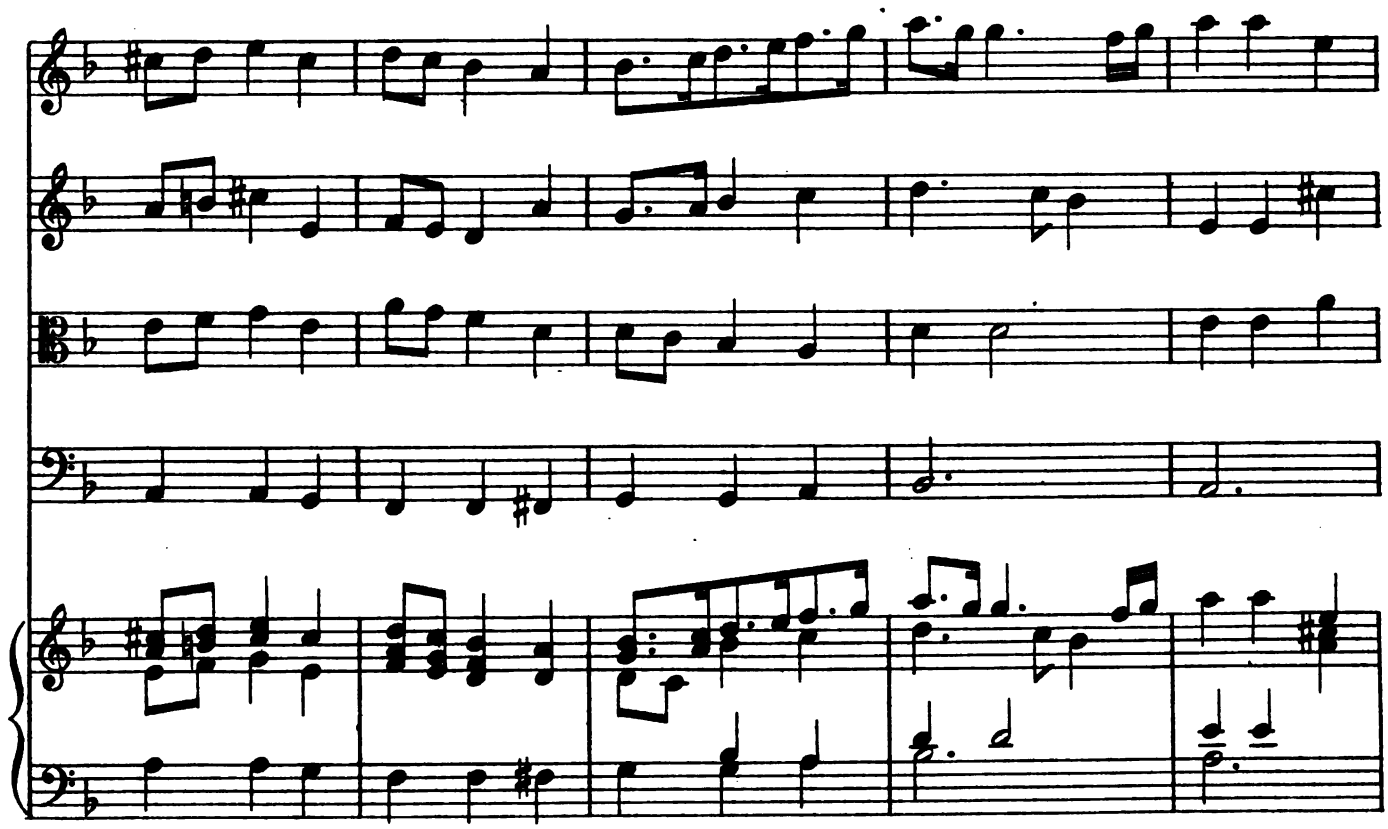

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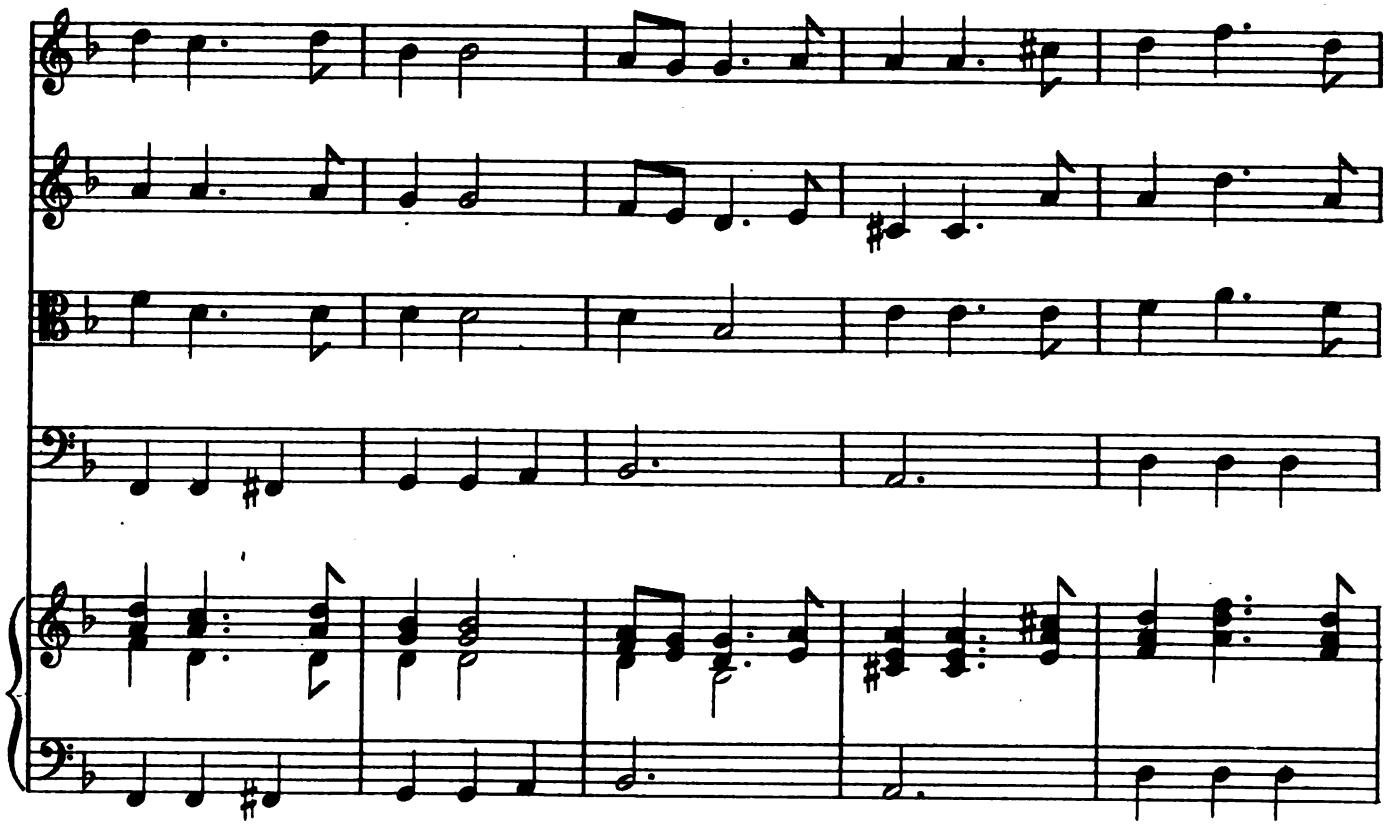

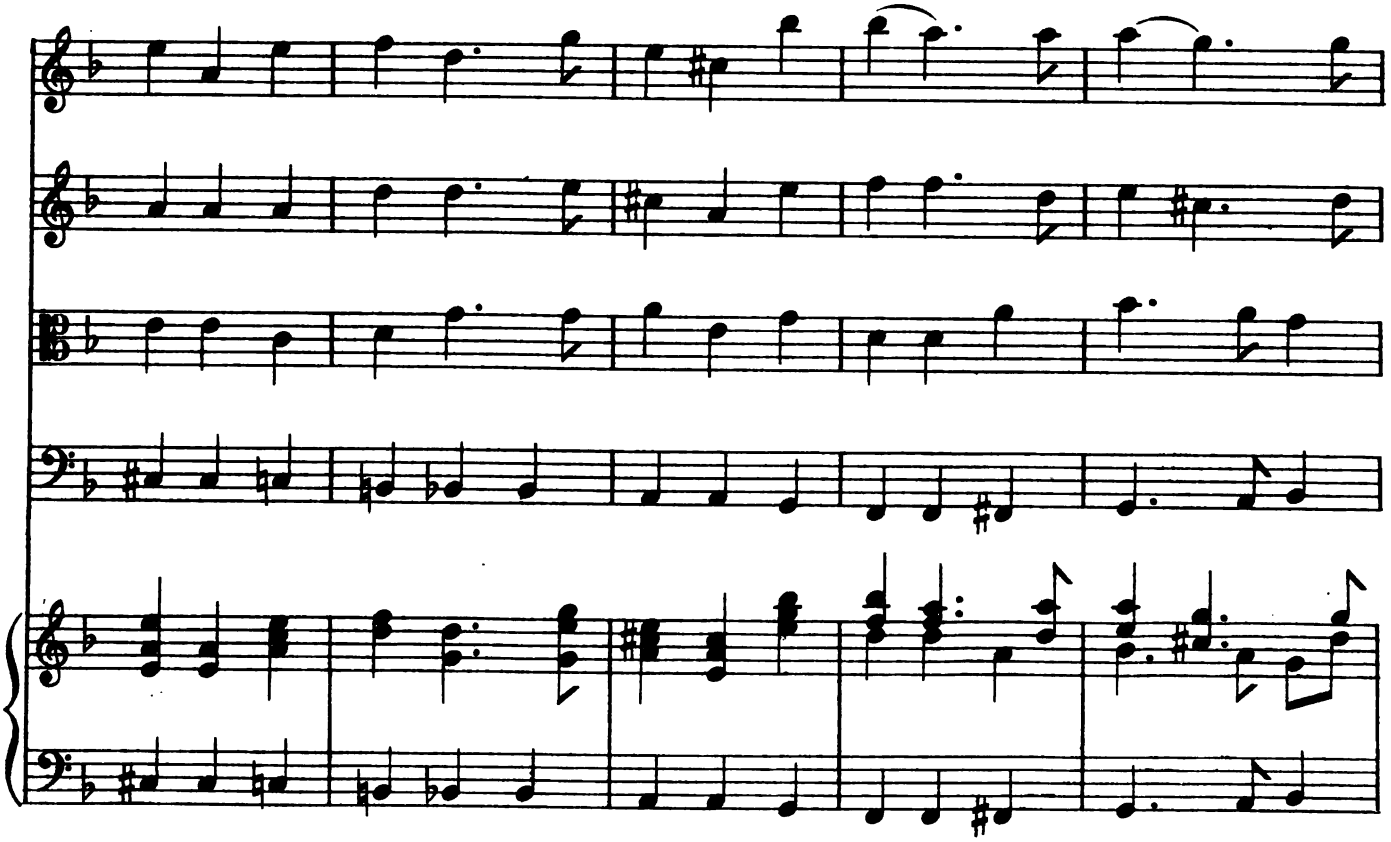

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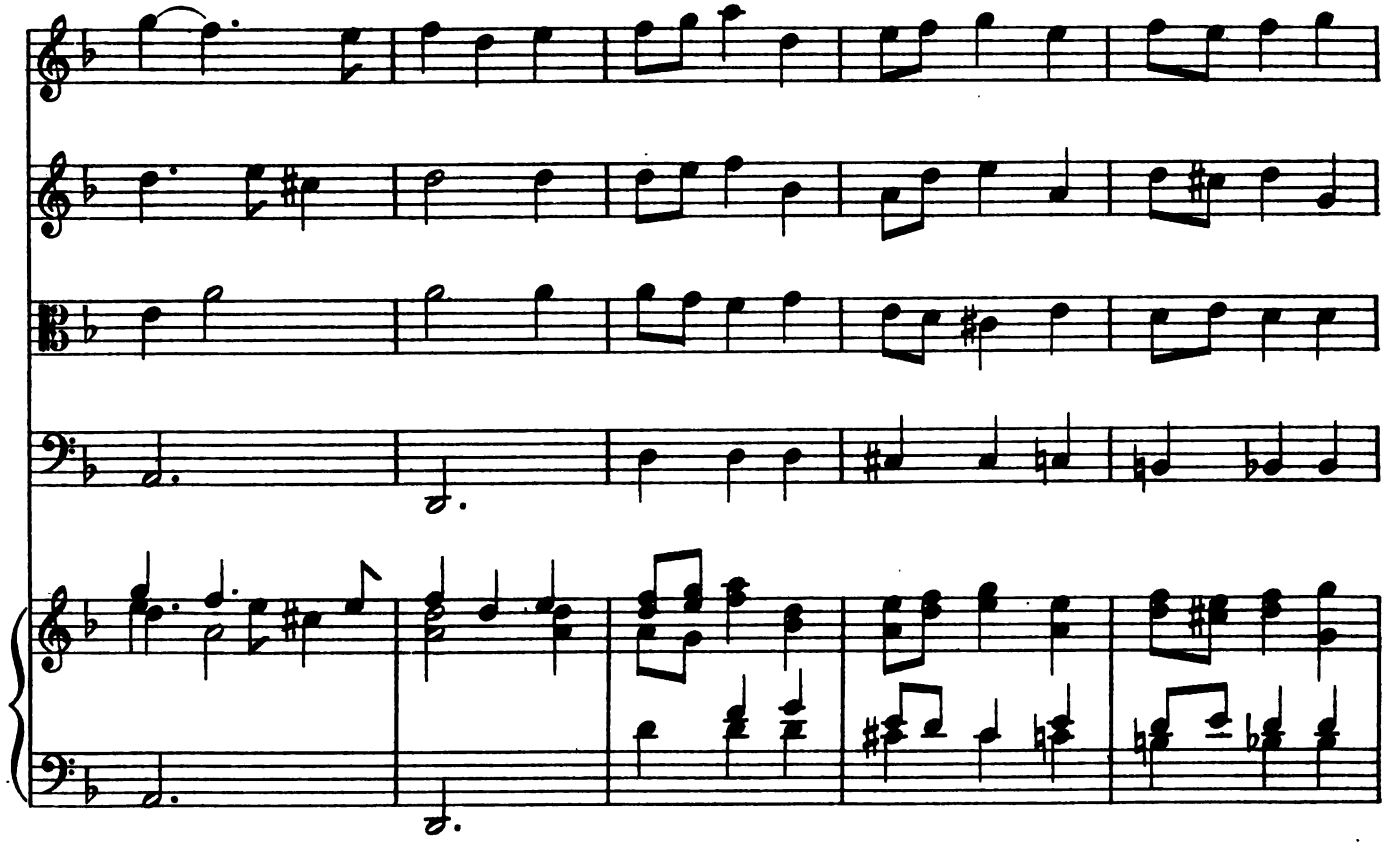

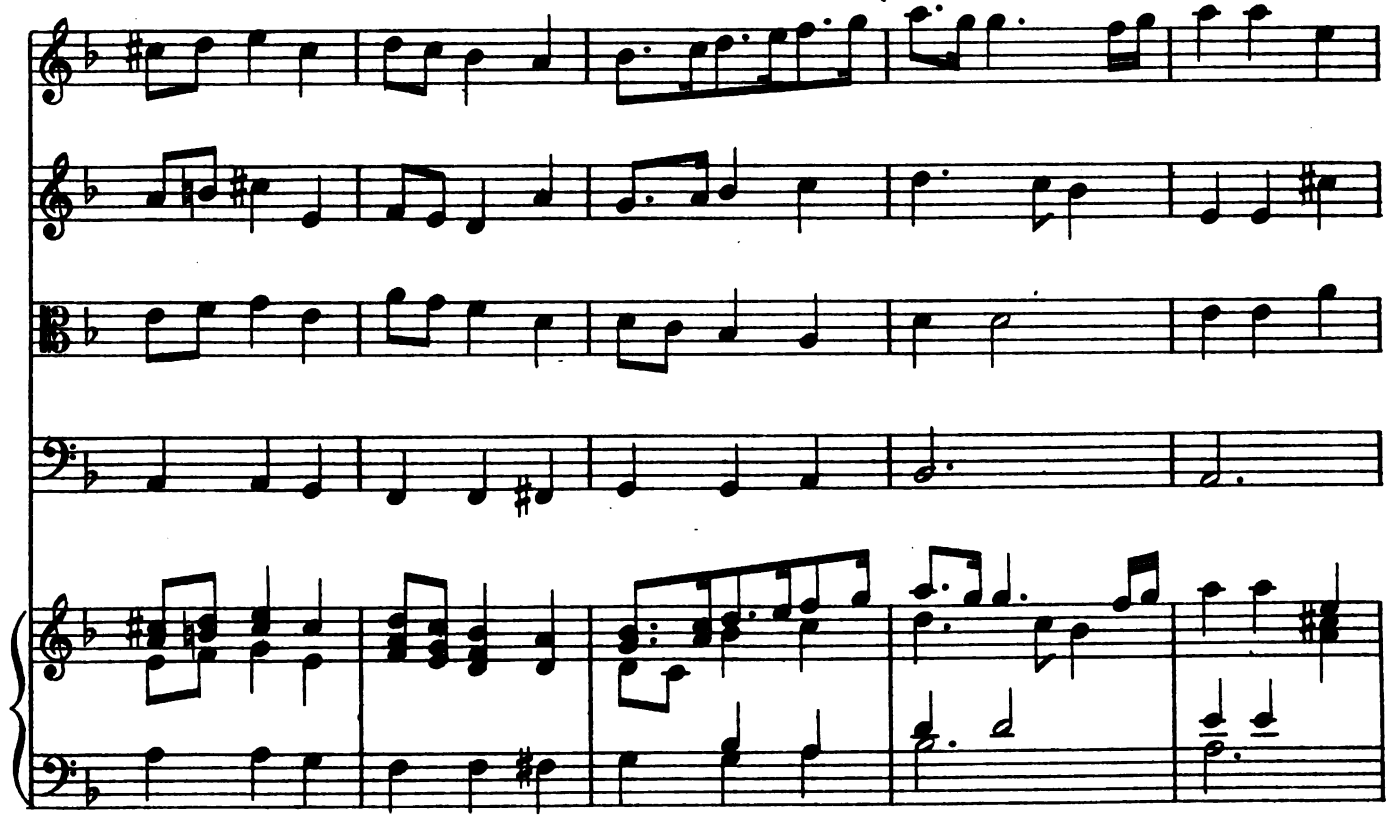

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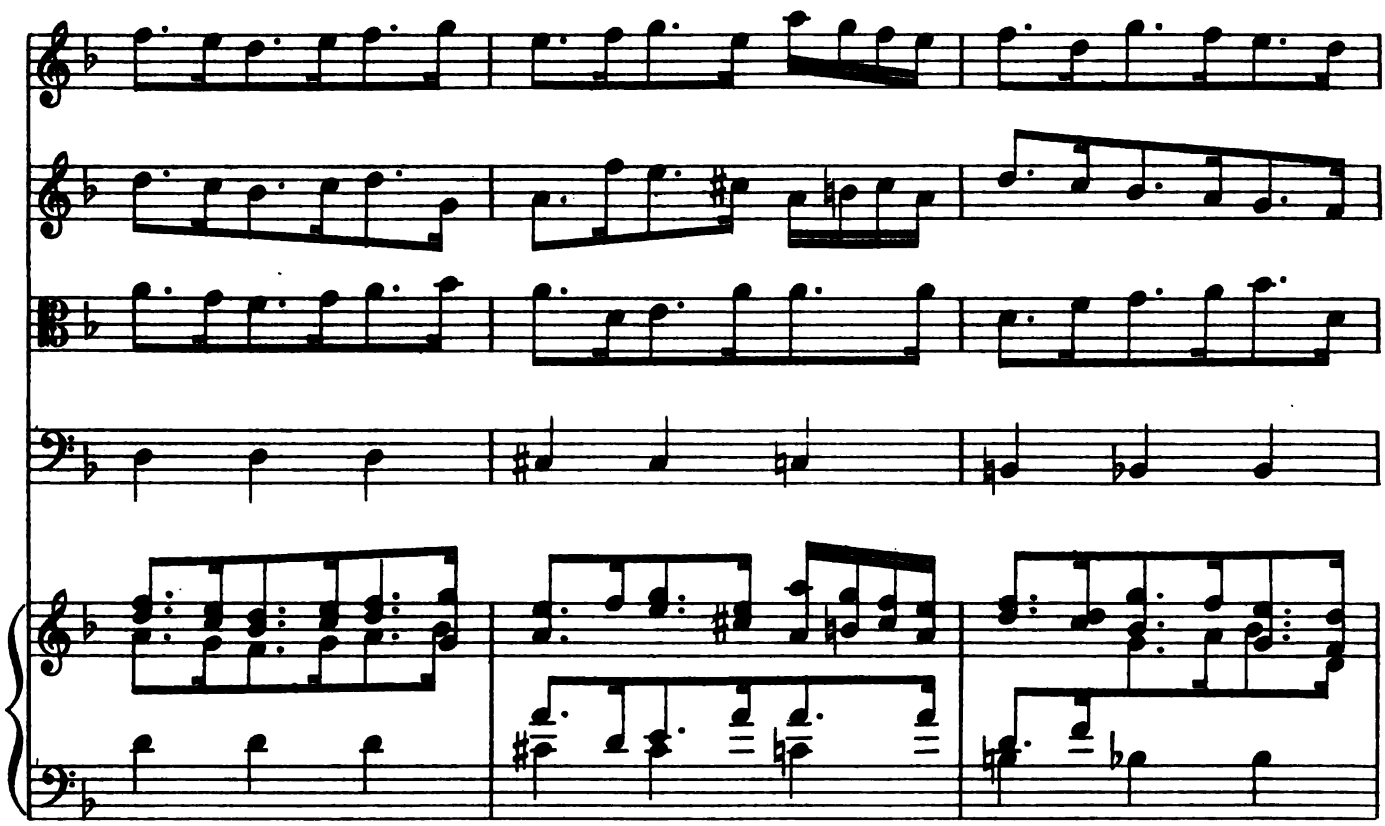

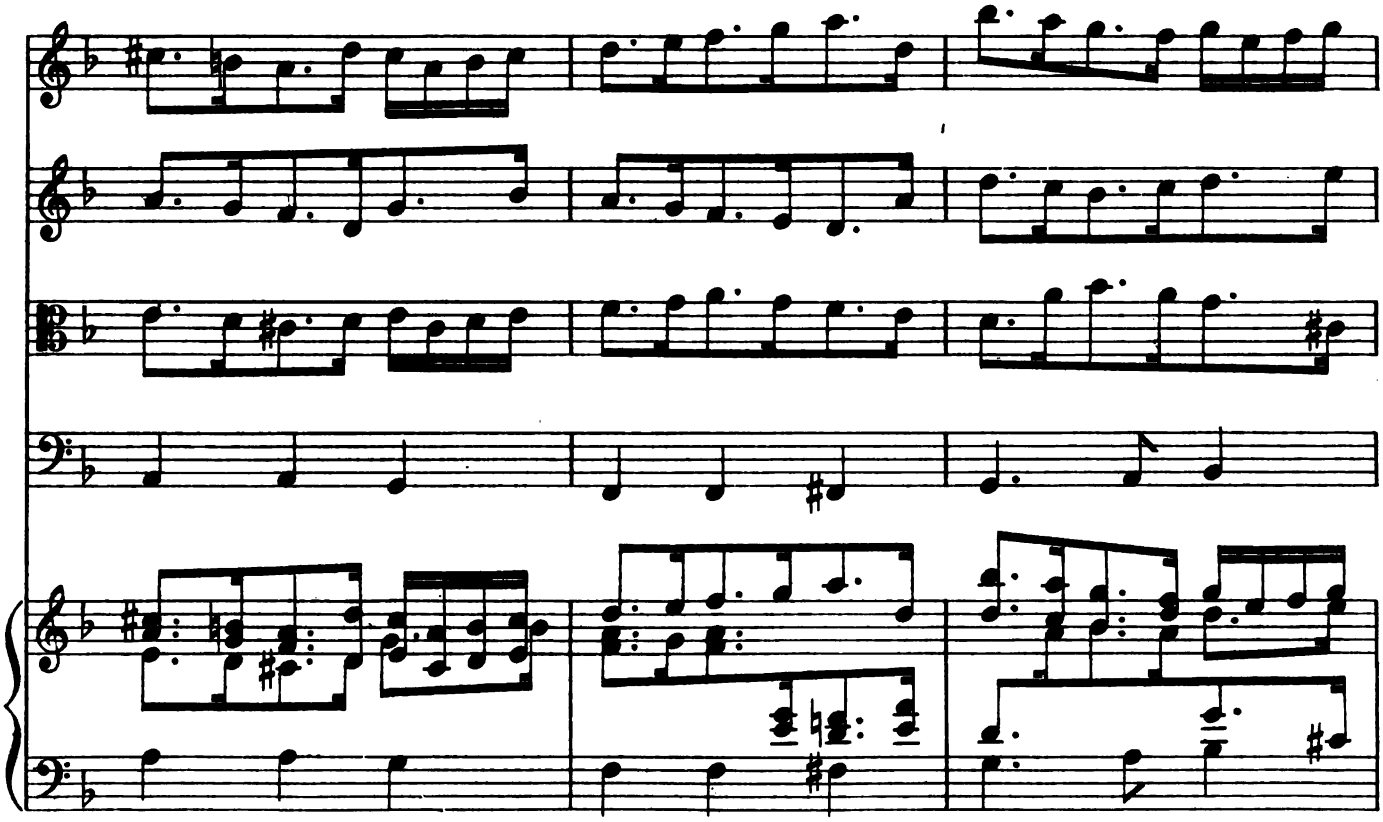

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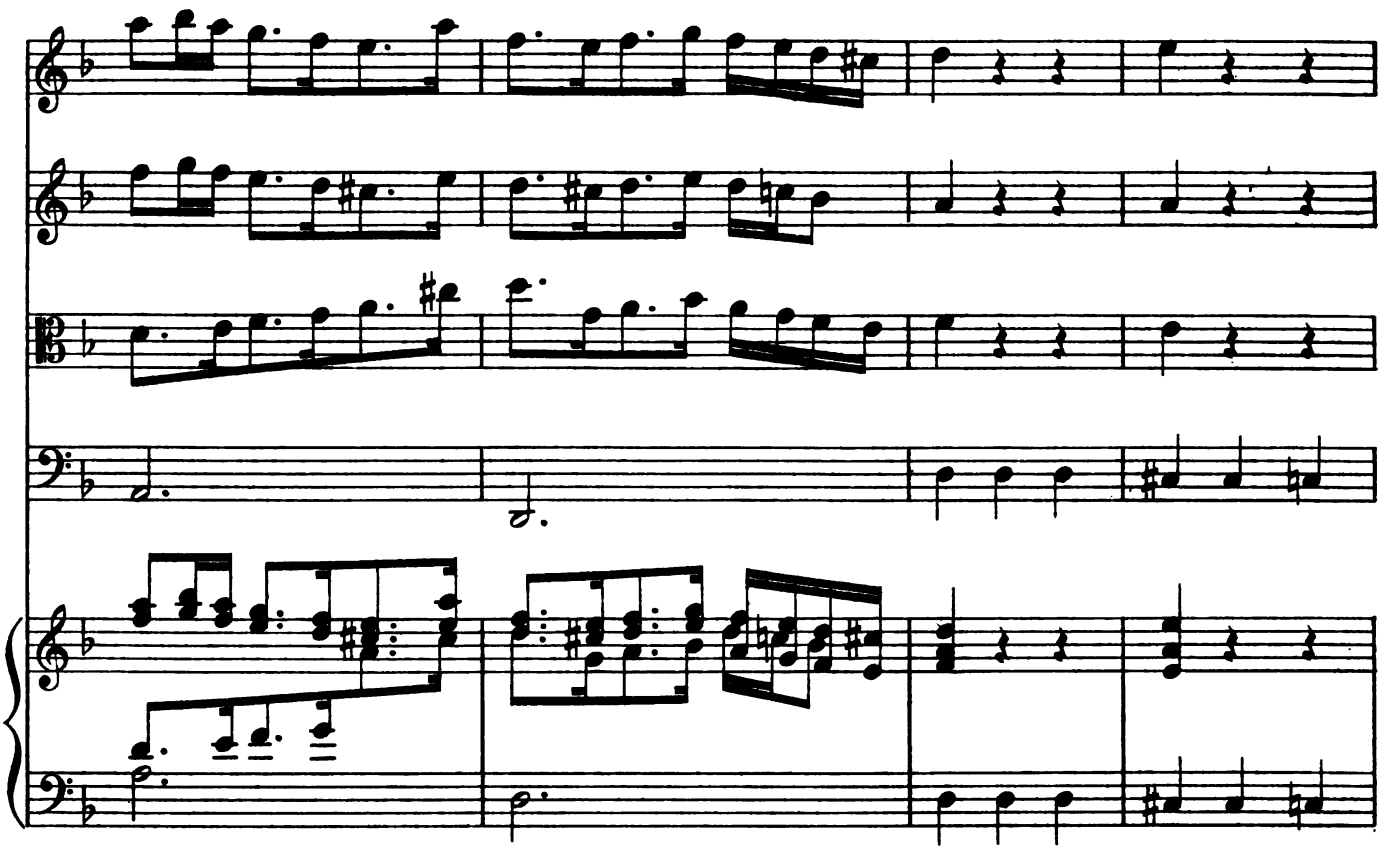

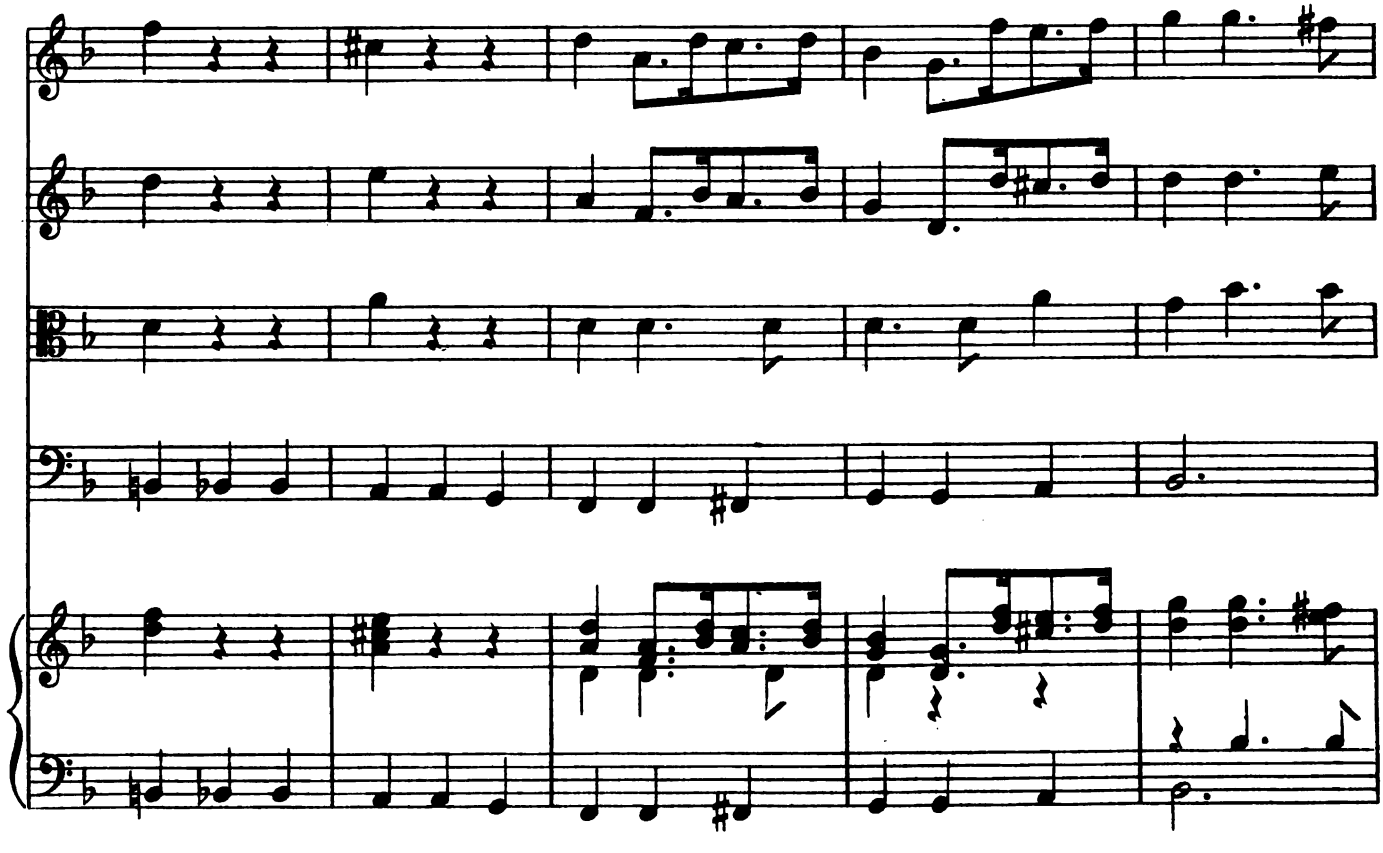

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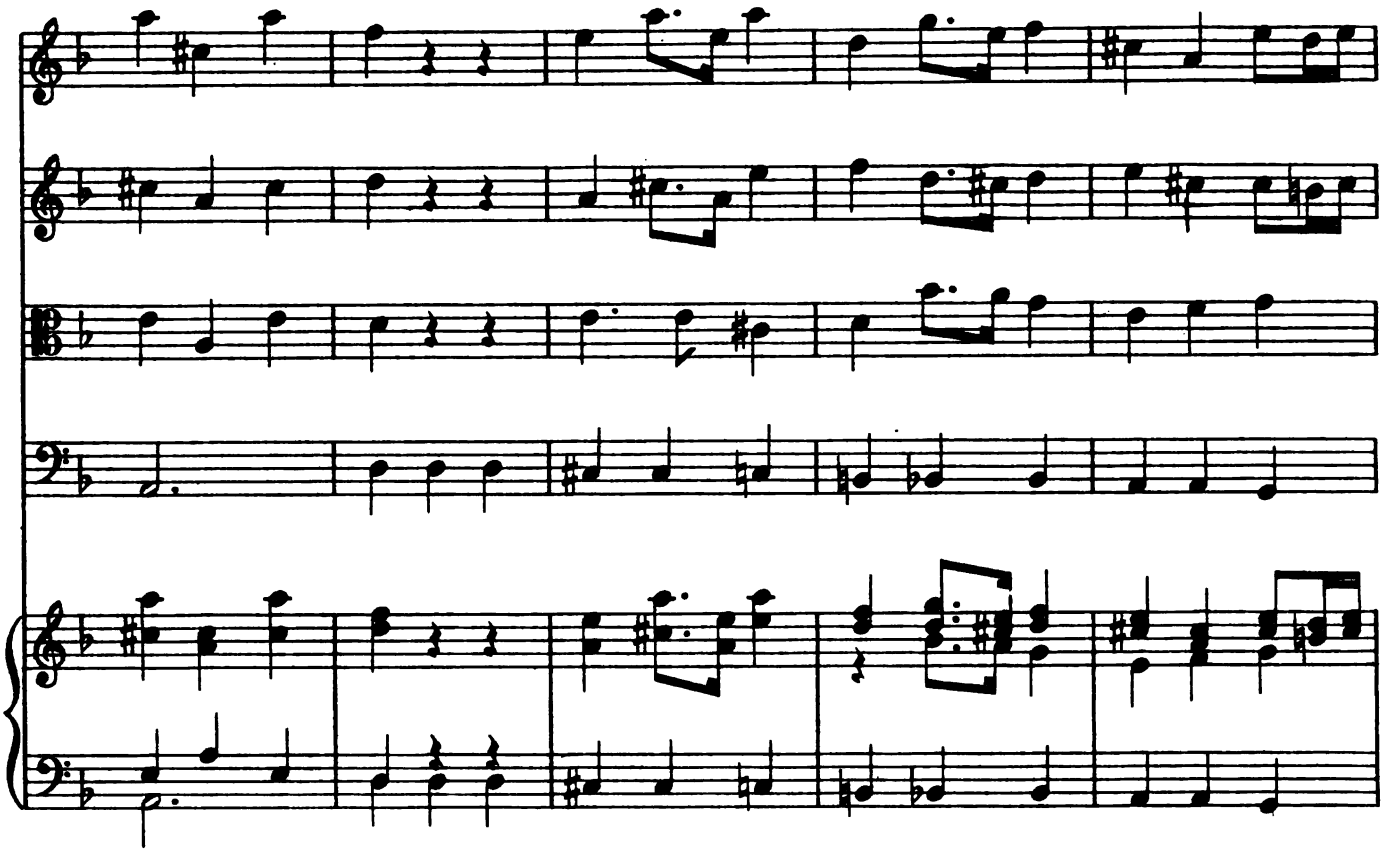

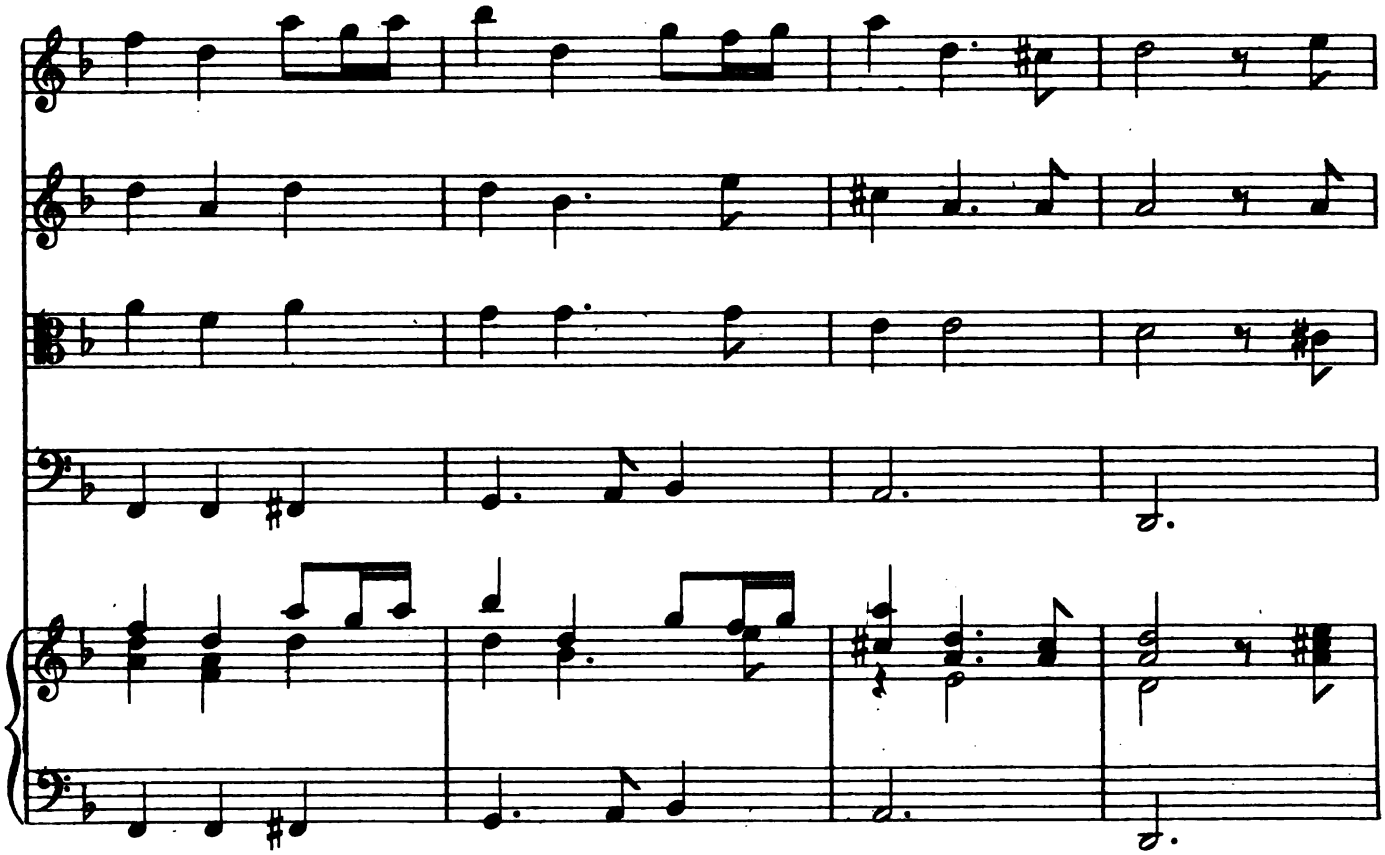

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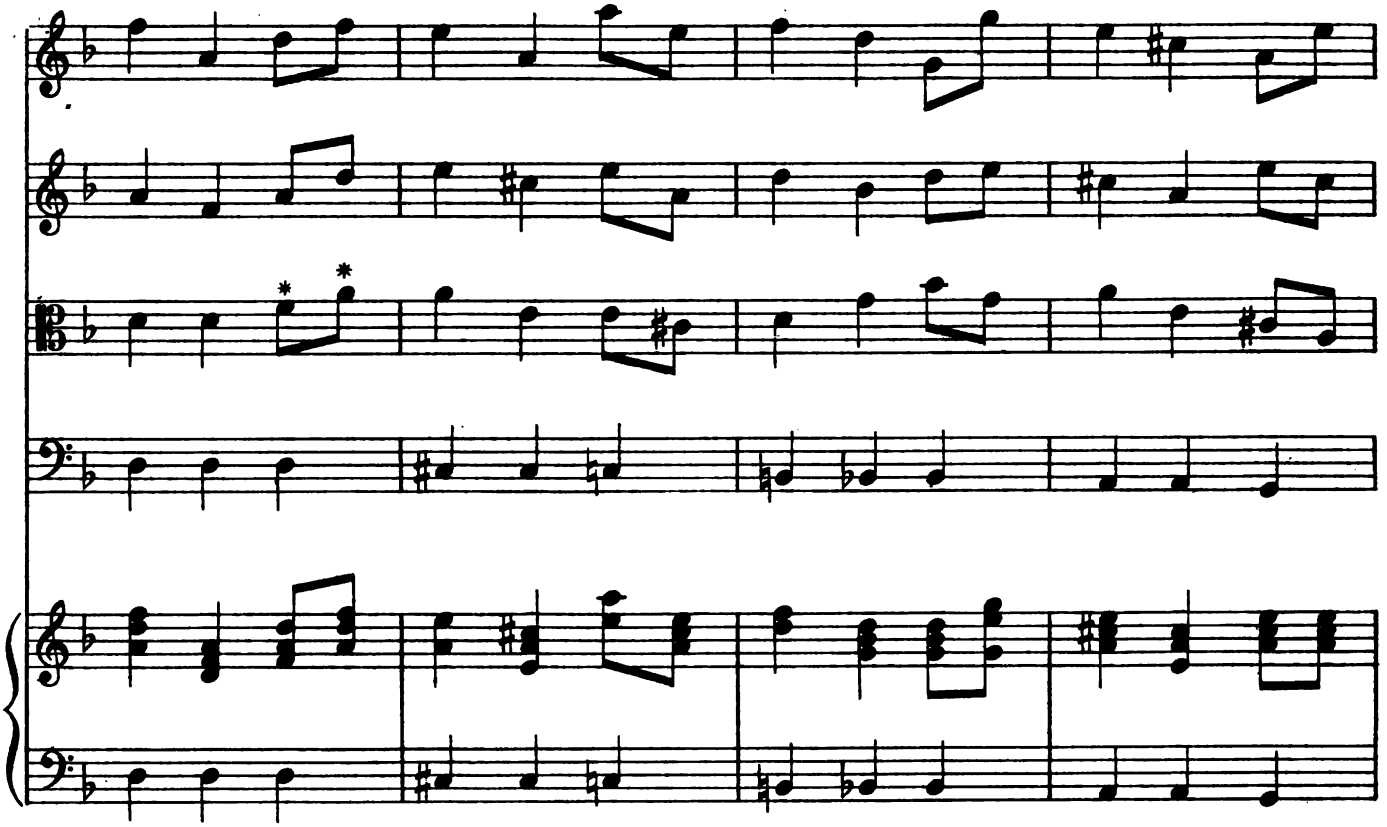

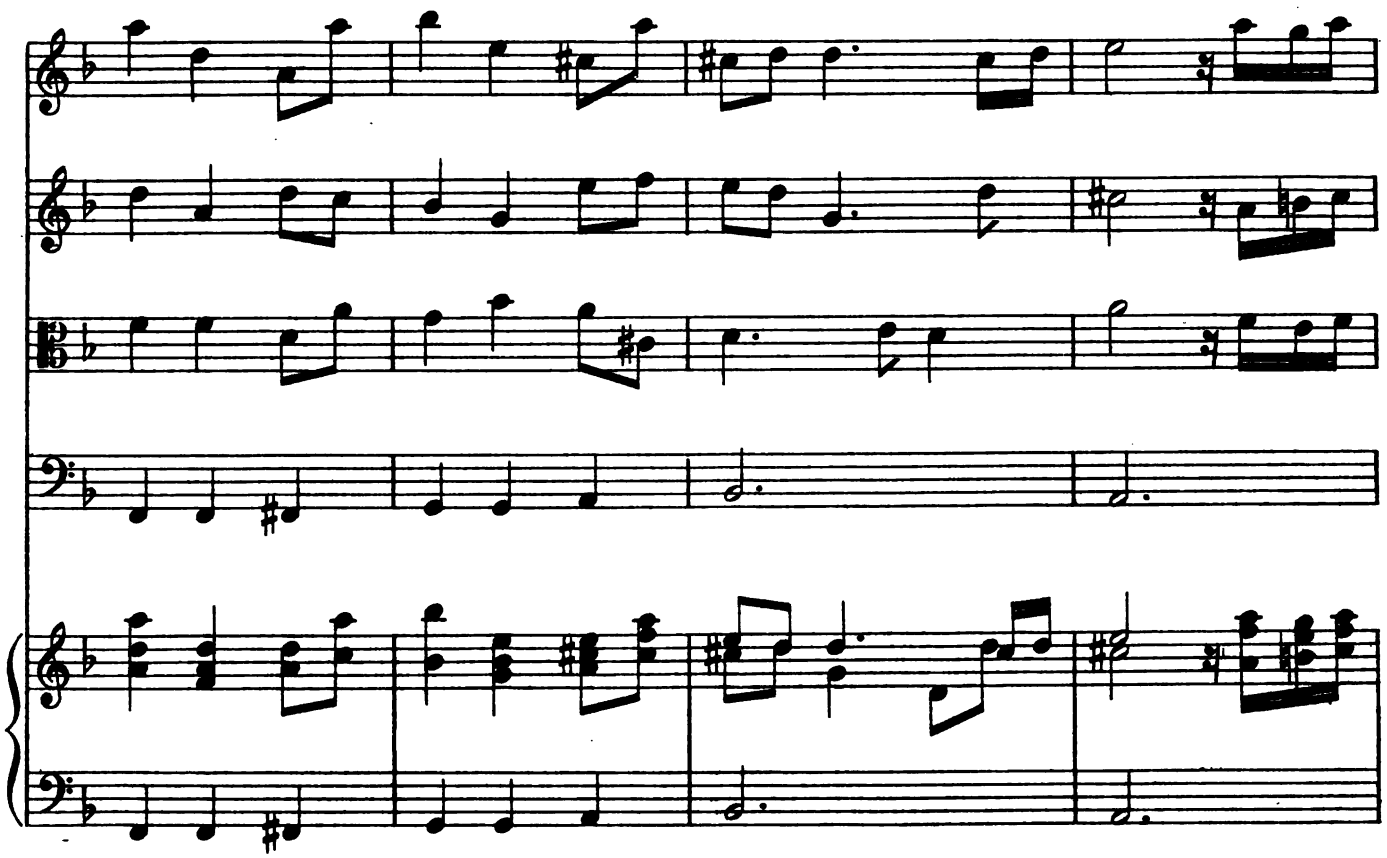

** D, F, in the MSS. for F, A.

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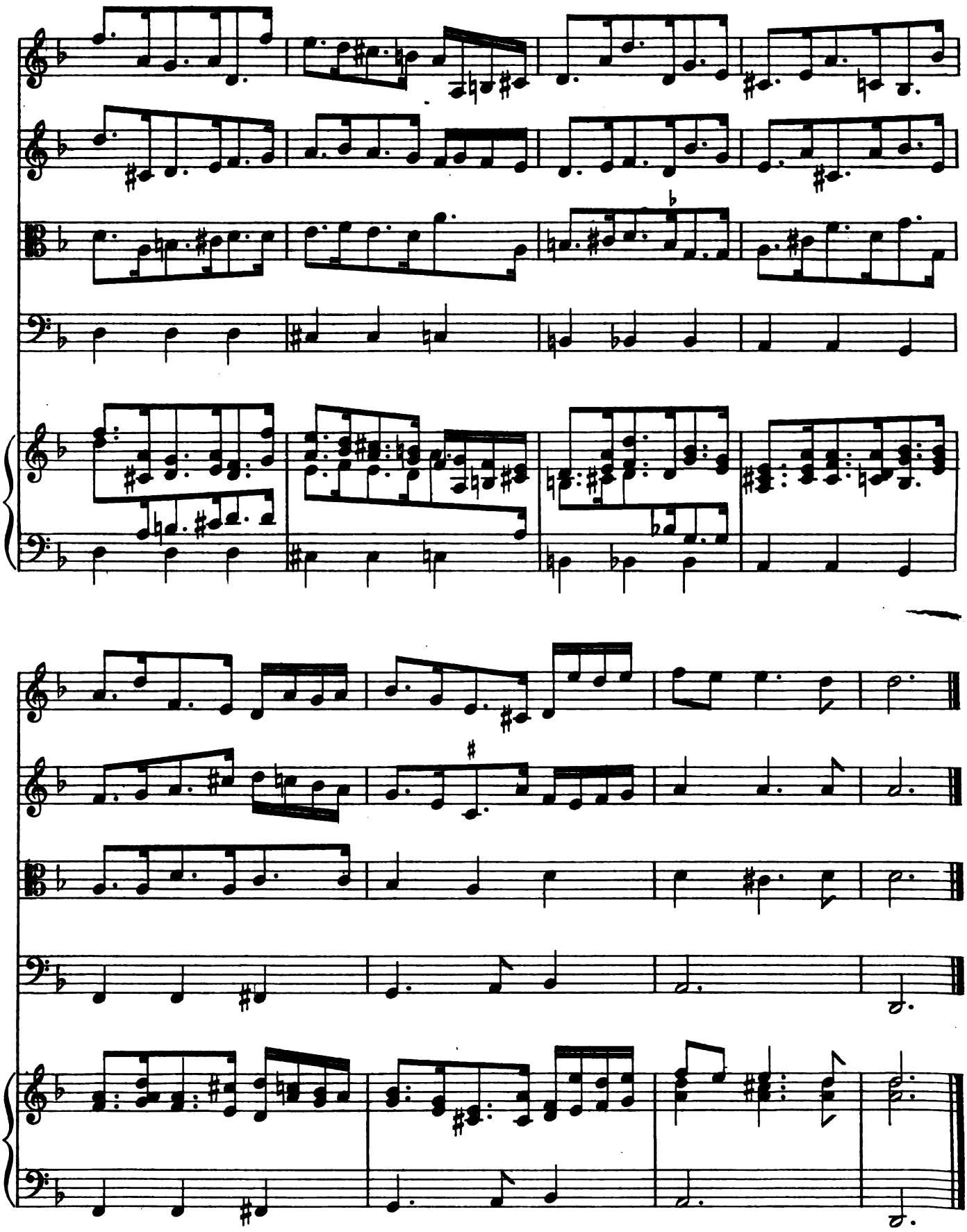

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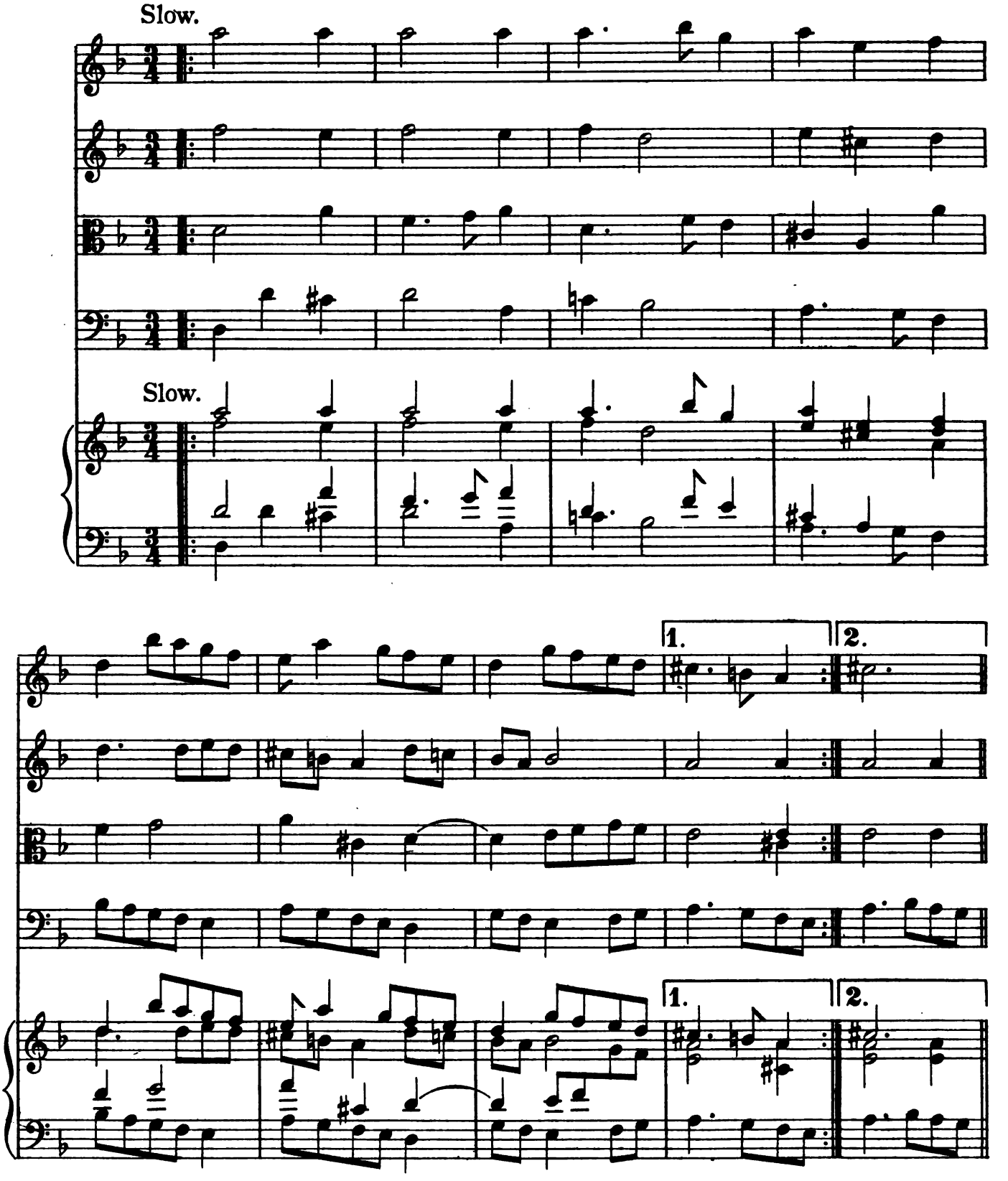
ACT III.

Act Tune.



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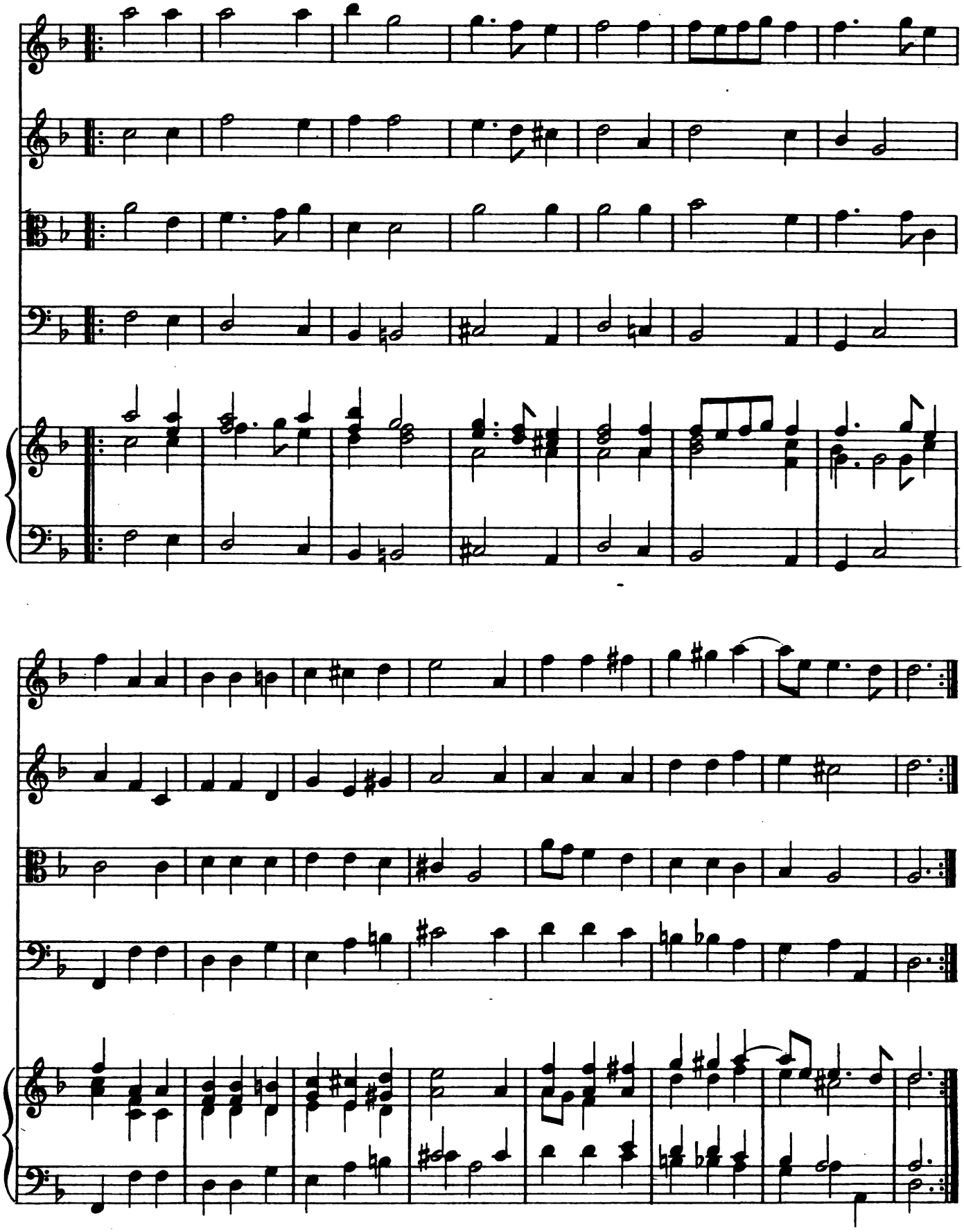

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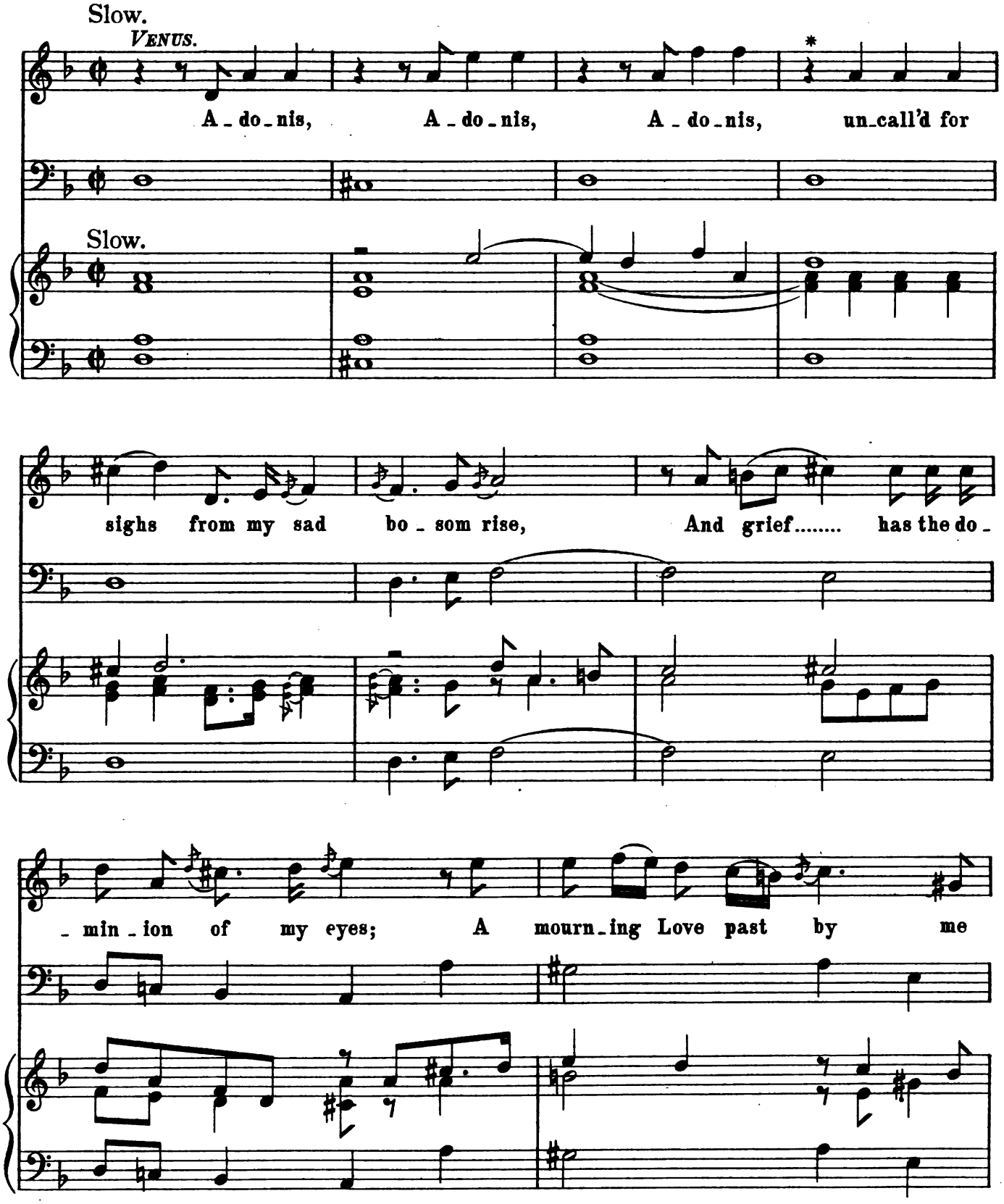
The Curtain opens and discovers Venus standing in a melancholy posture.



* A mourning Cupid goes cross the stage and shakes an arrow at her.

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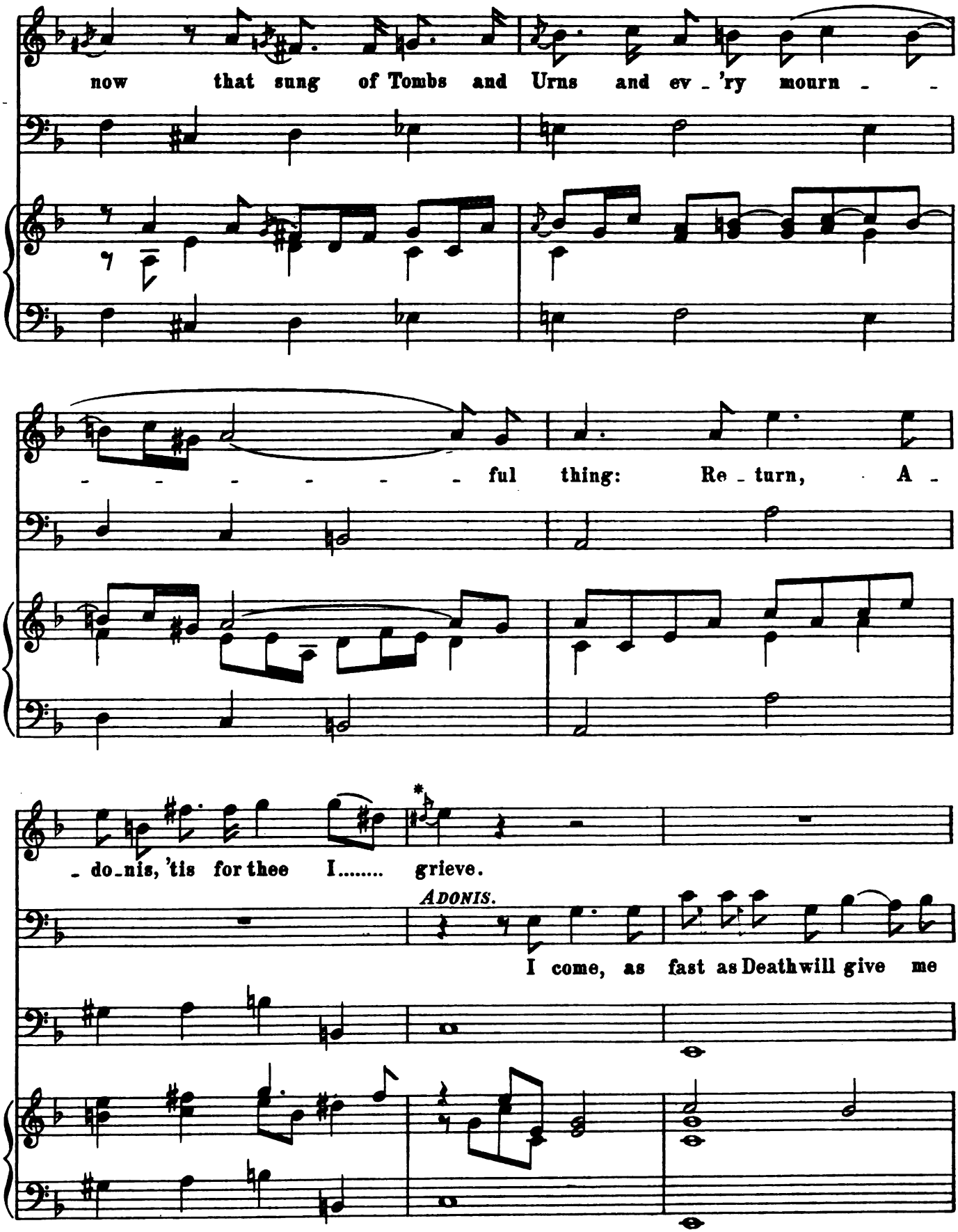

* Venus leans against the side of the stage and weeps.

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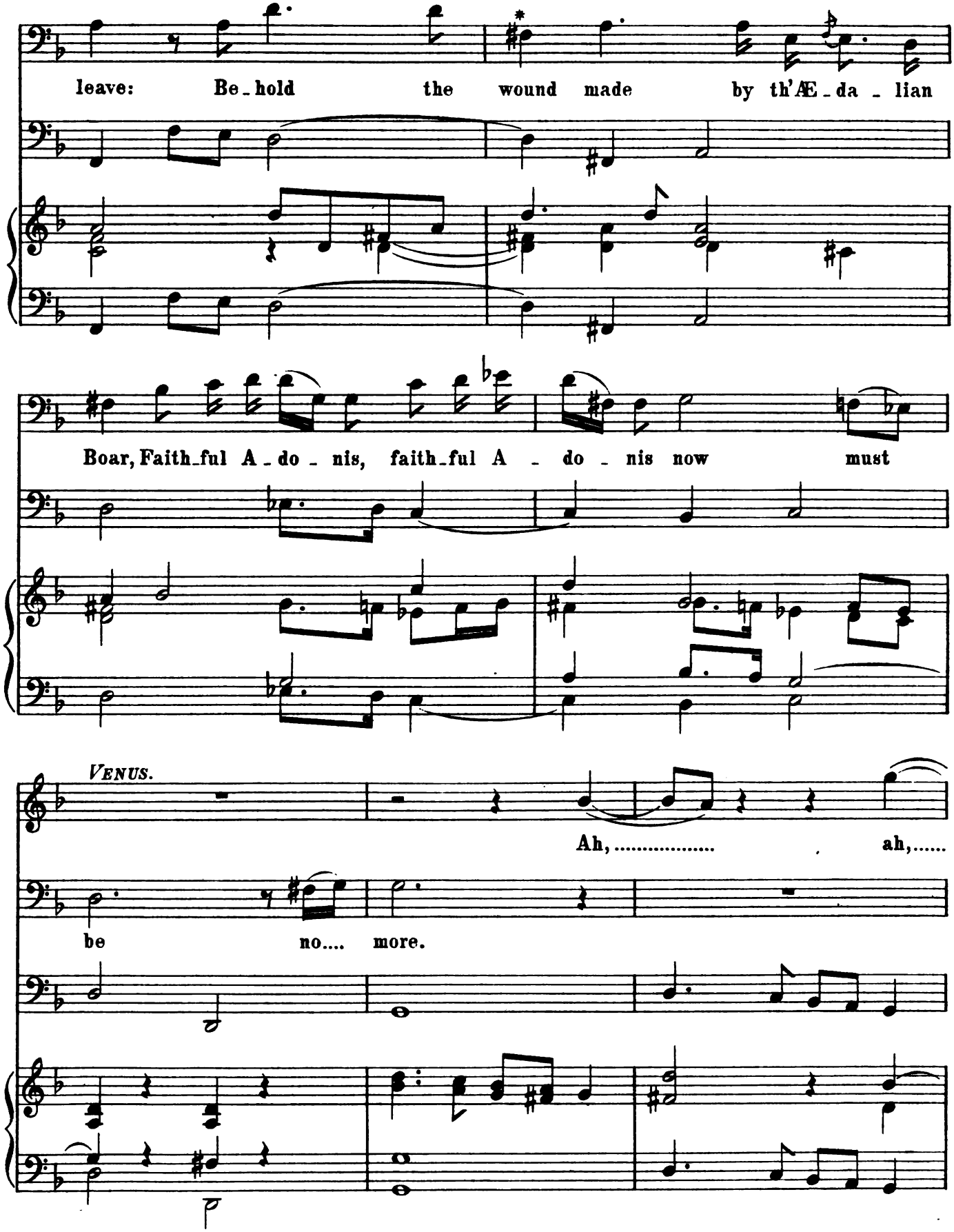

* Adonis led in wounded.

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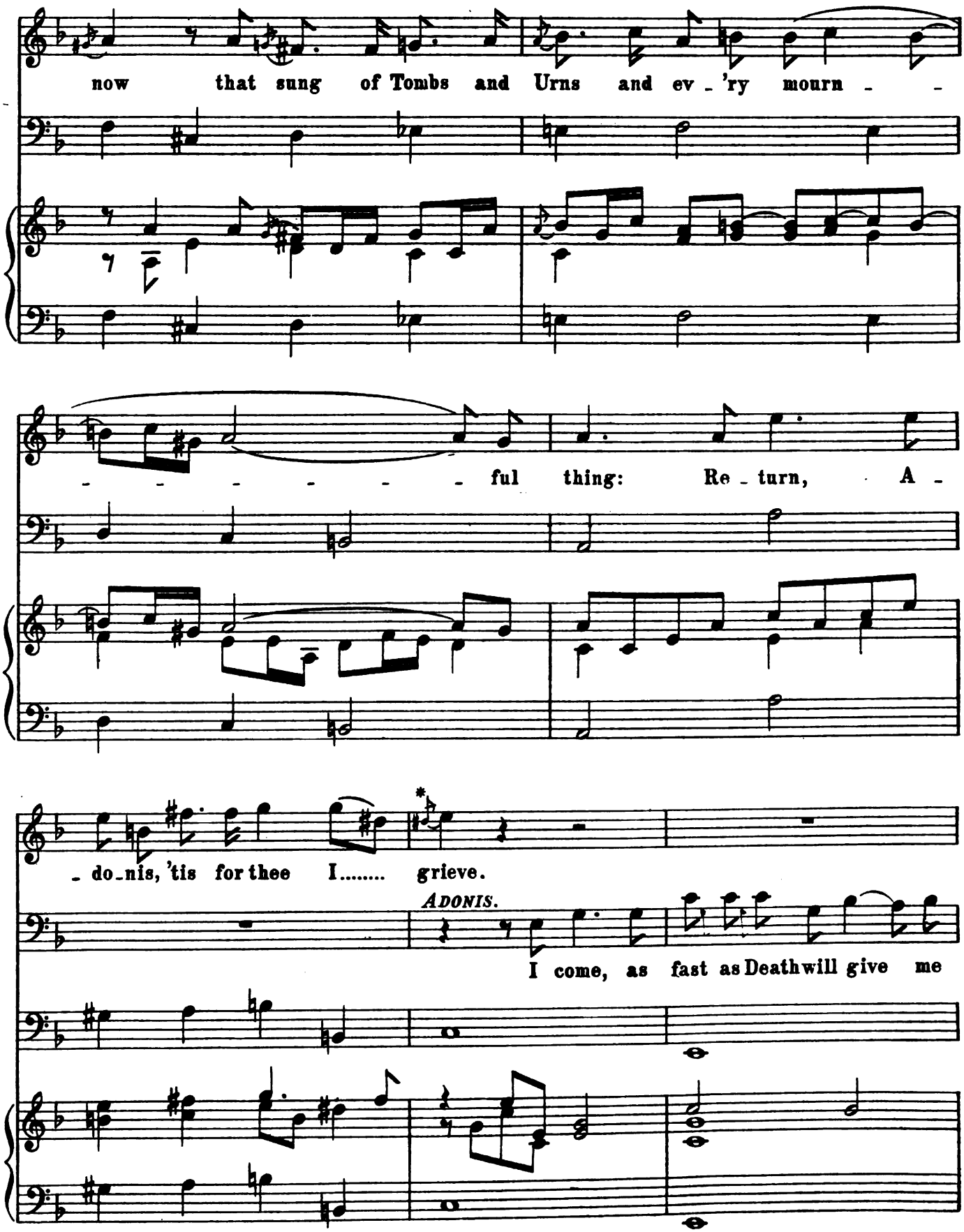

* Venus leans against the side of the stage and weeps.

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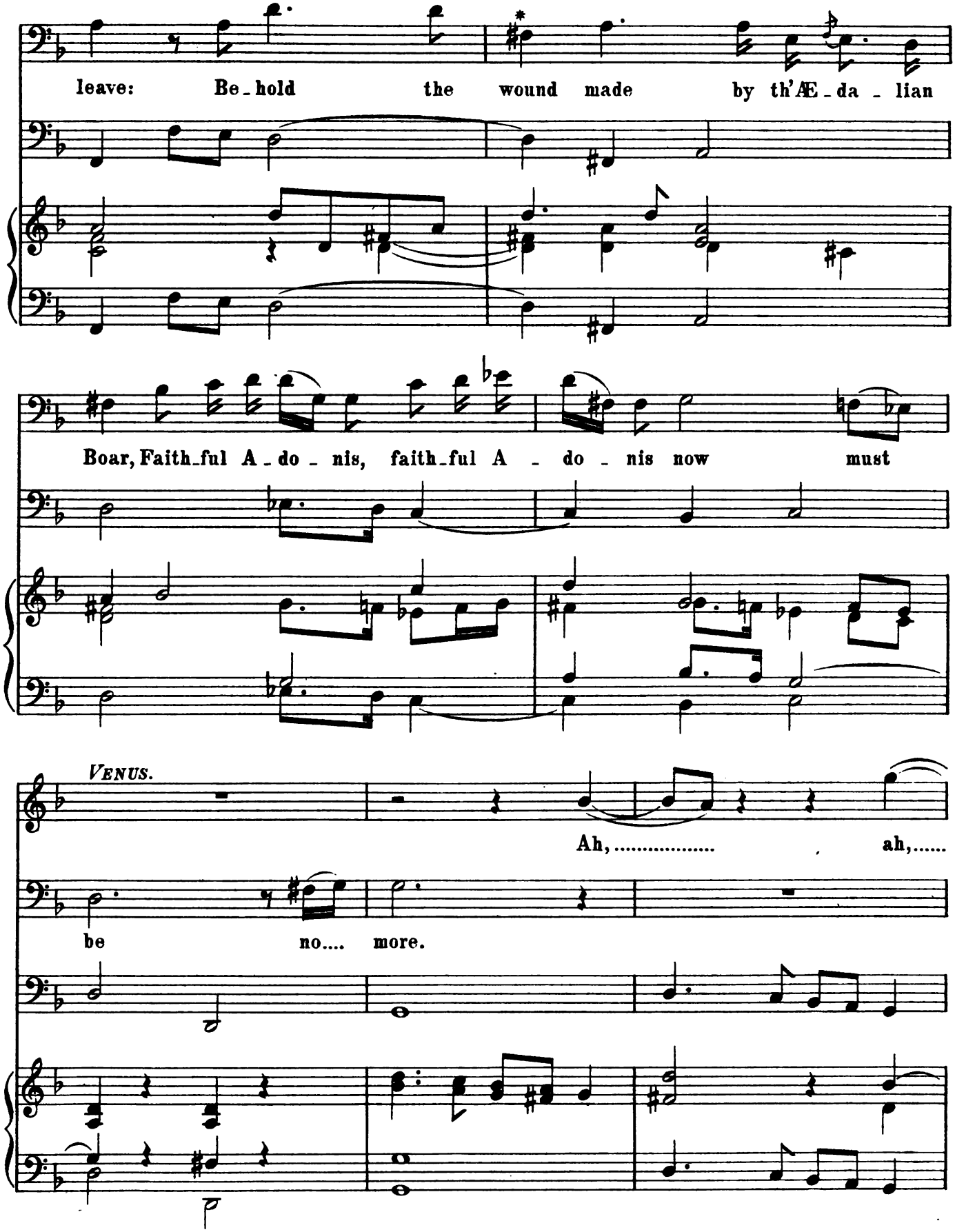

* Adonis led in wounded.

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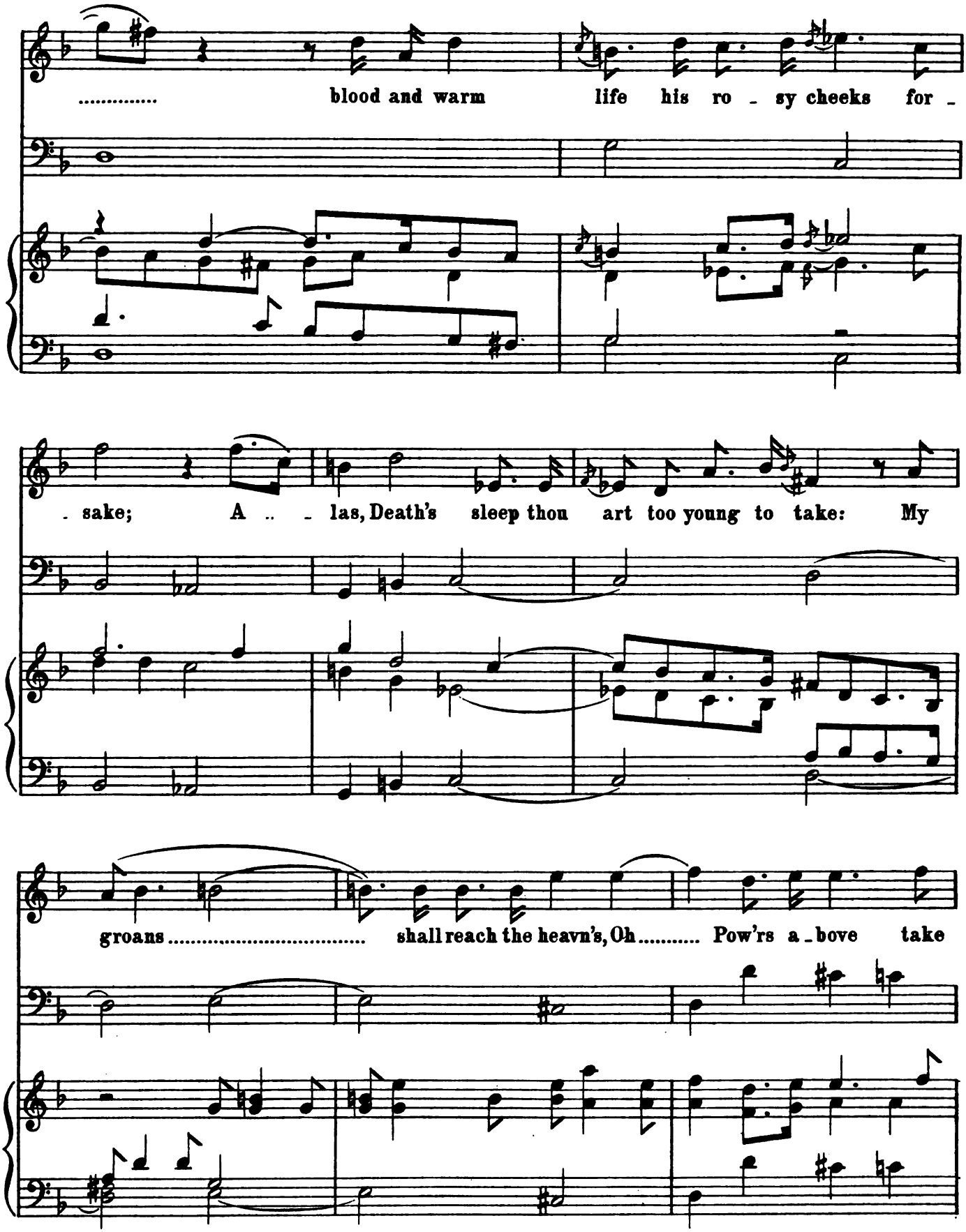

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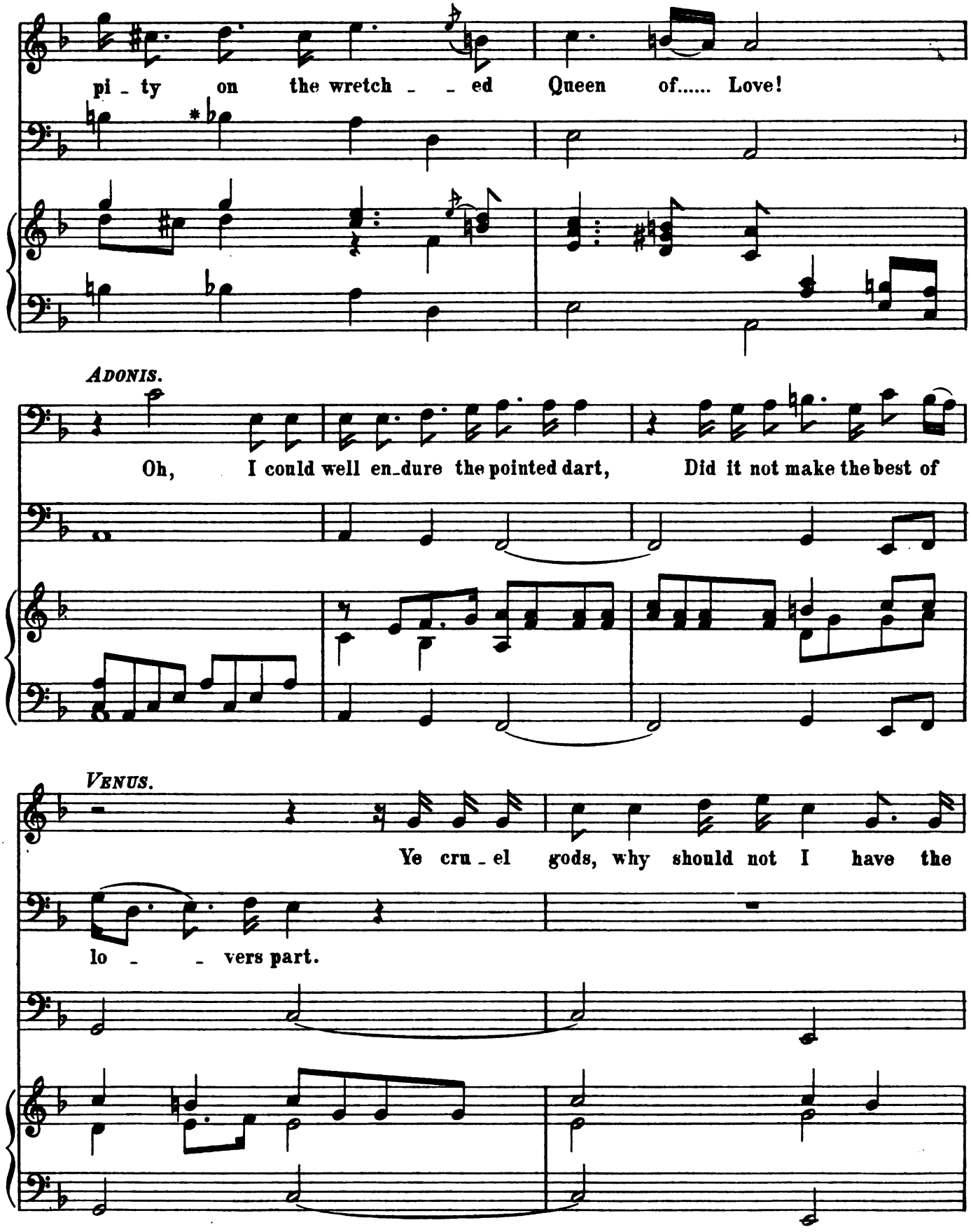

* This ♭ is omitted in W. A.

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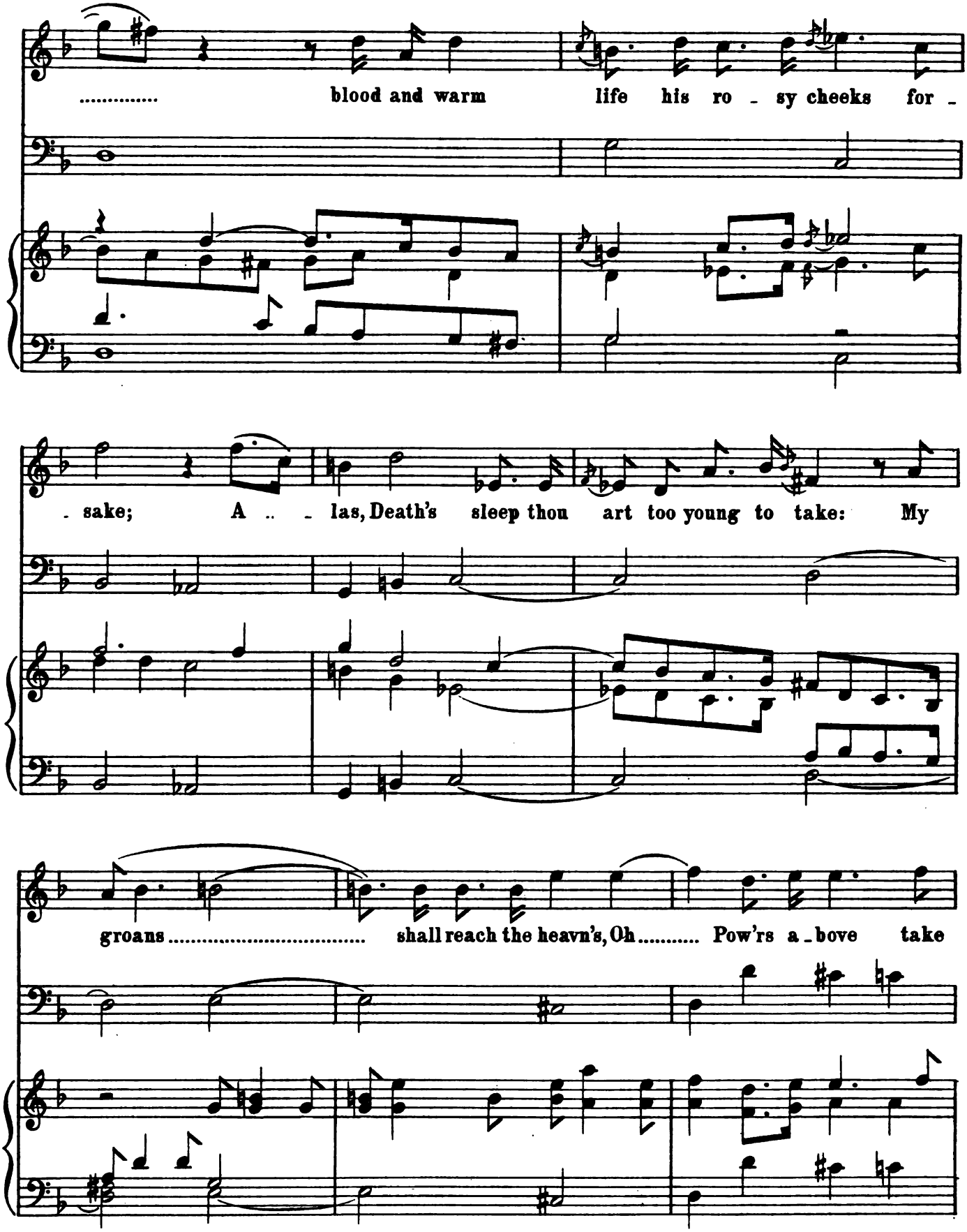

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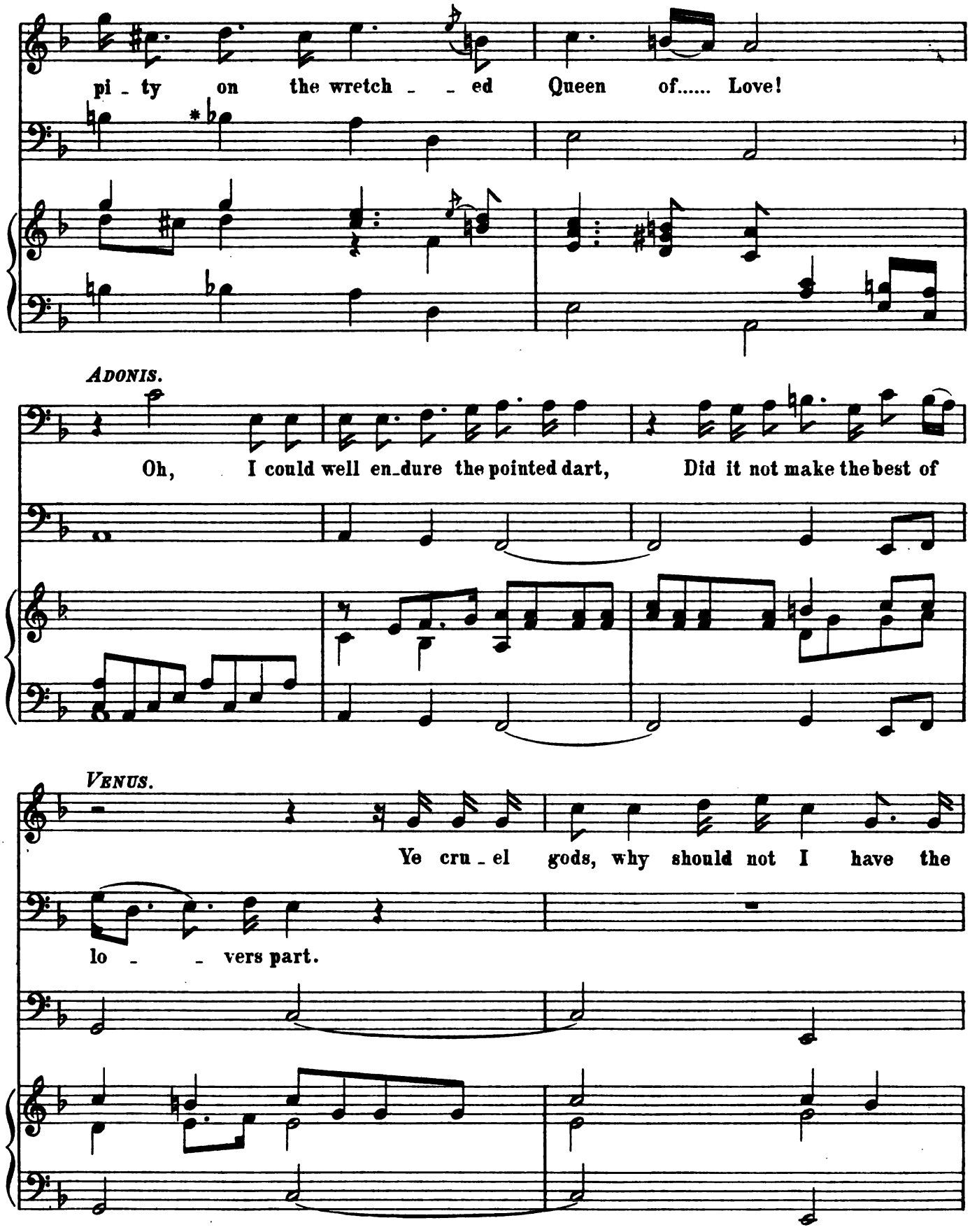

* This ♭ is omitted in W. A.

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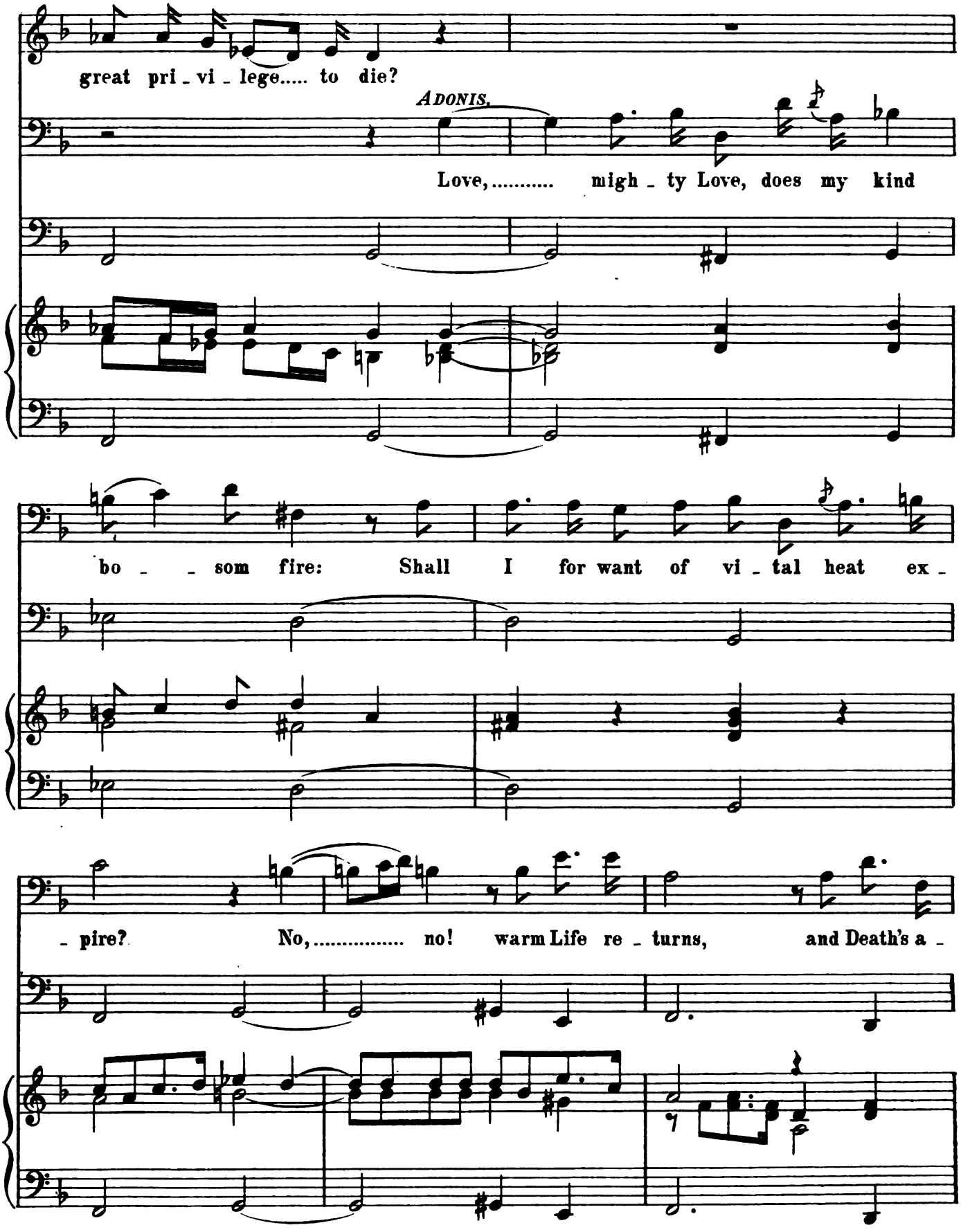

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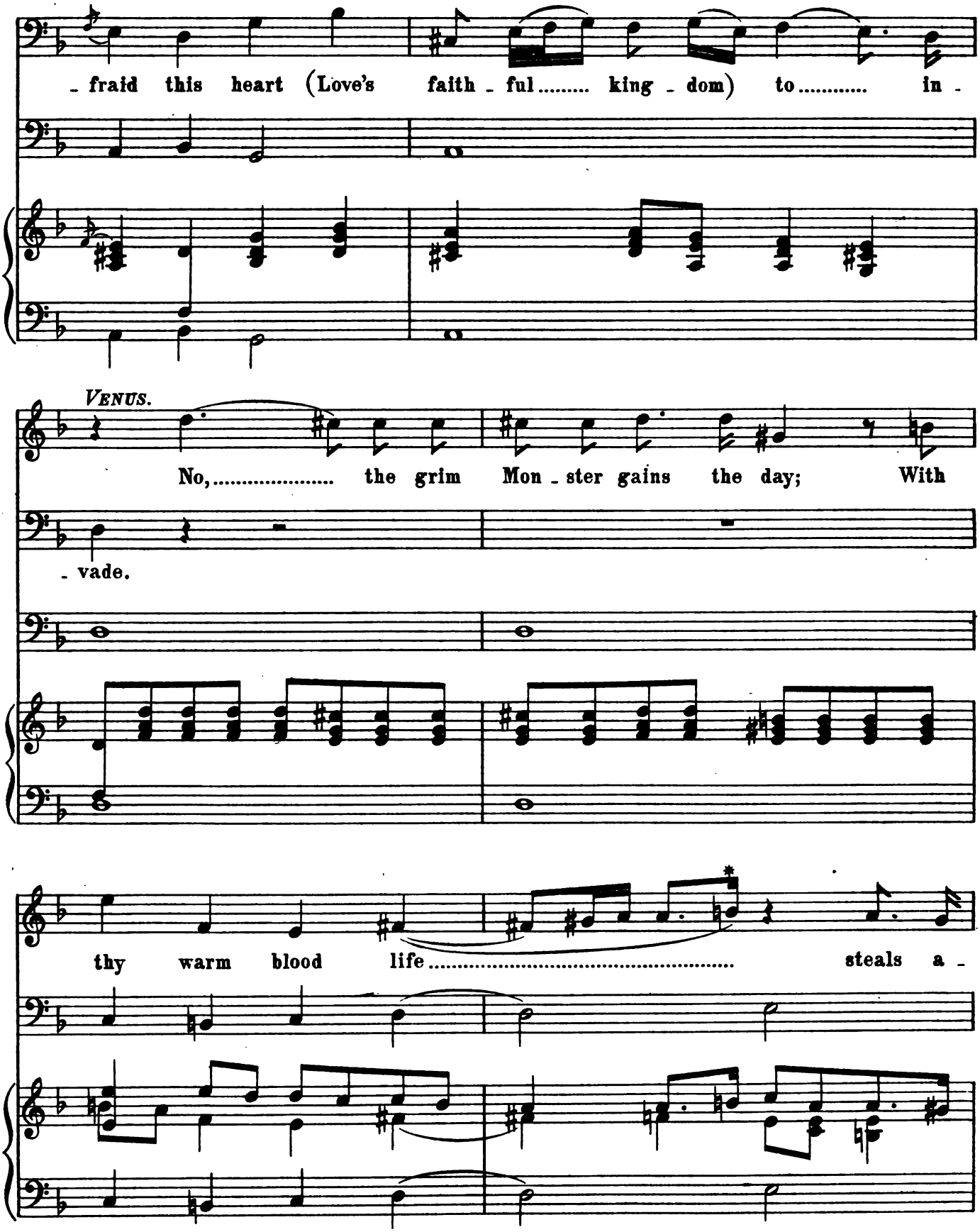

* This B is not marked ♮ in W. A.

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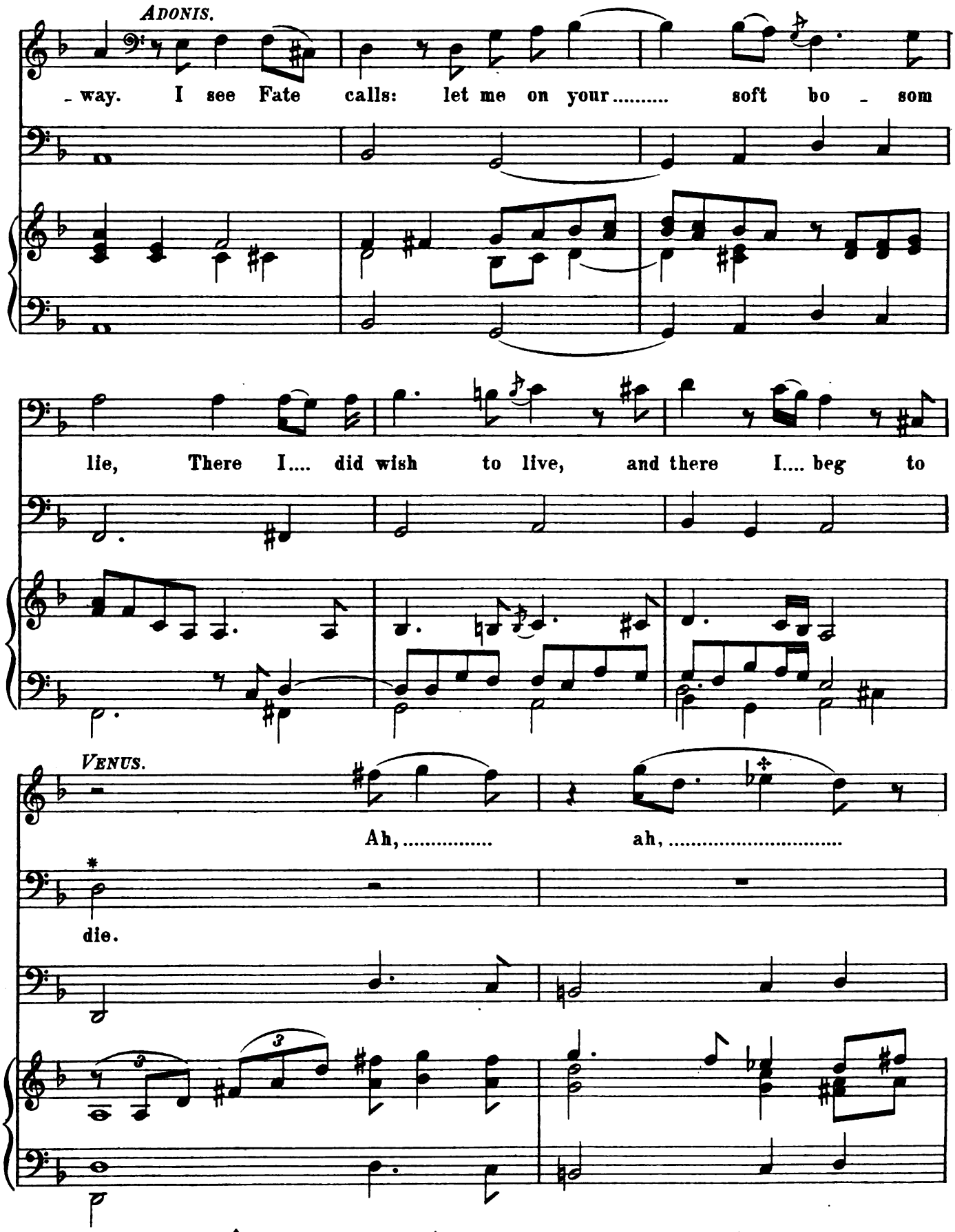

* Adonis dies.

✣ This E is not marked ♭ in W. A. nor is that in the next bar (Bass.)

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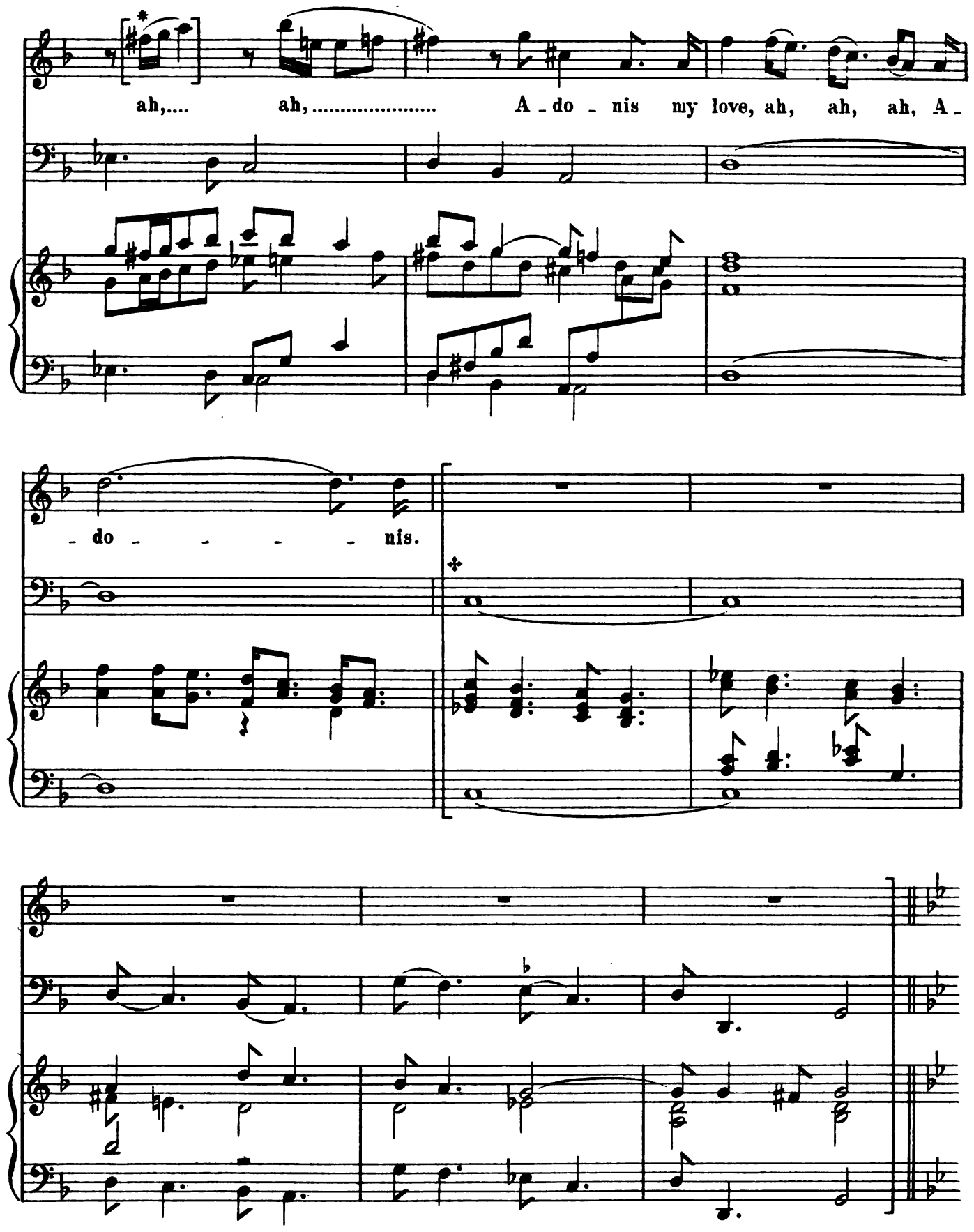

* These 3 notes (without a ♯ to F) are only found in W. A. ✣ These 5 bars are only in the Brit. Mus. MS.

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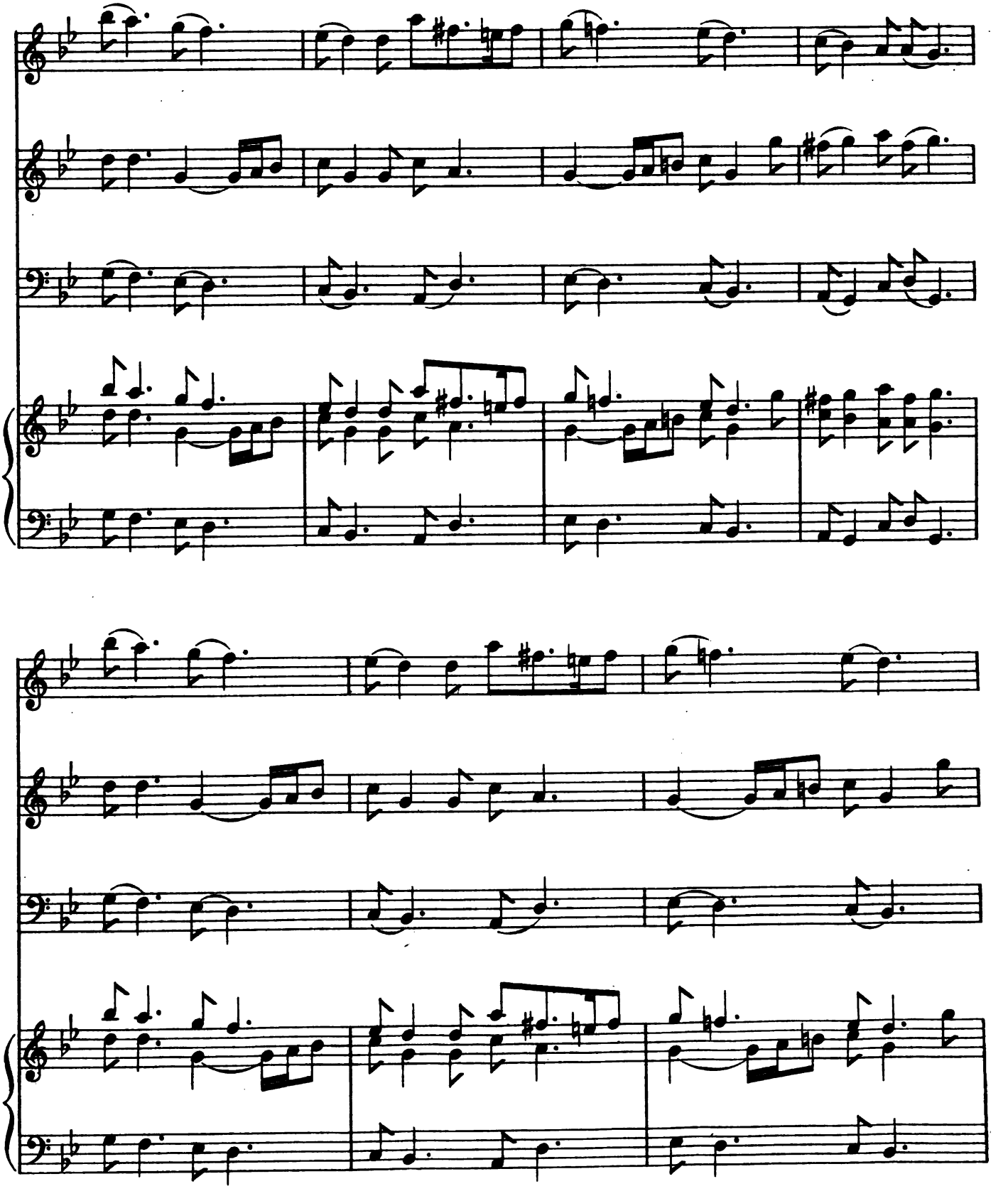
RITOR.



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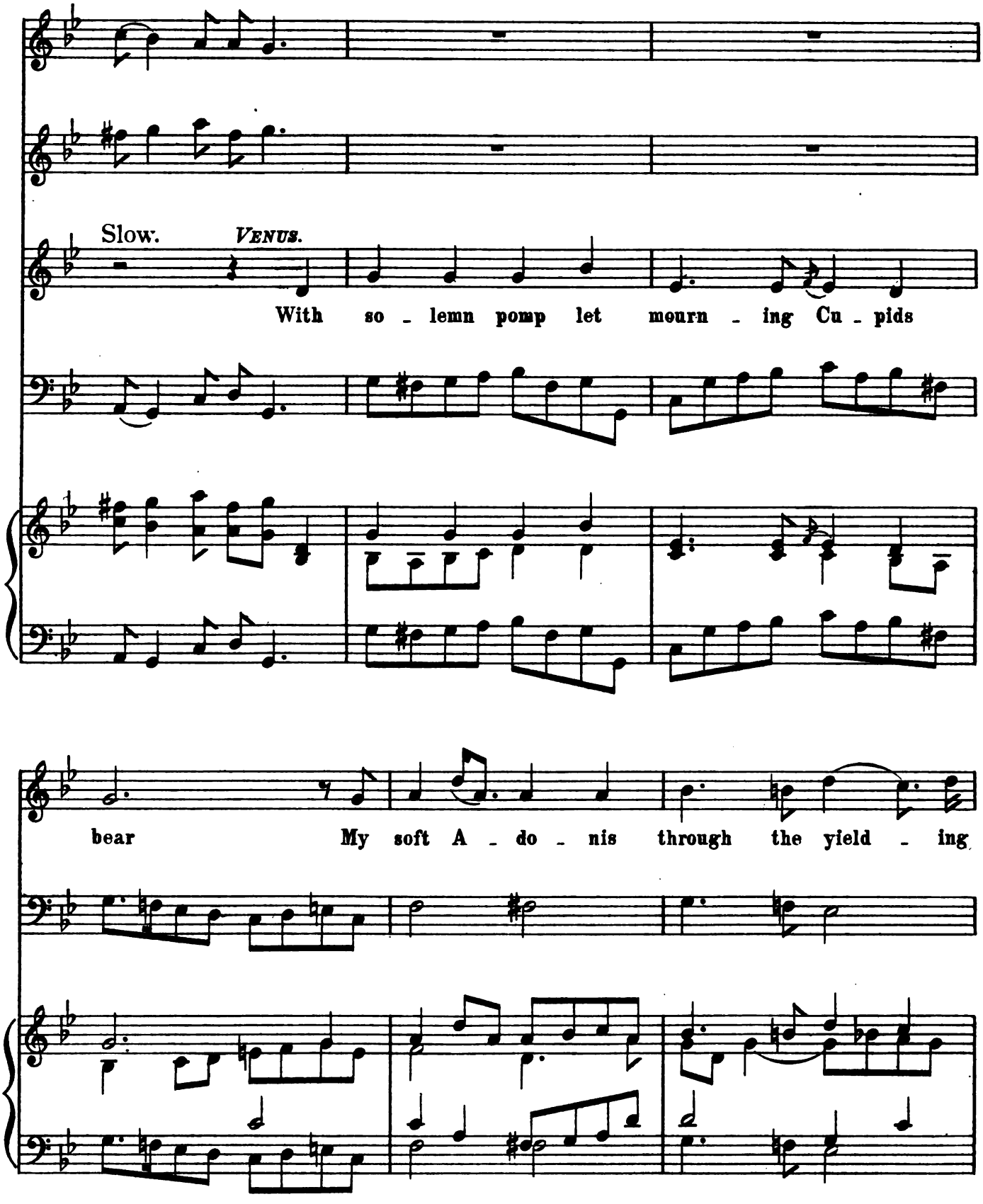

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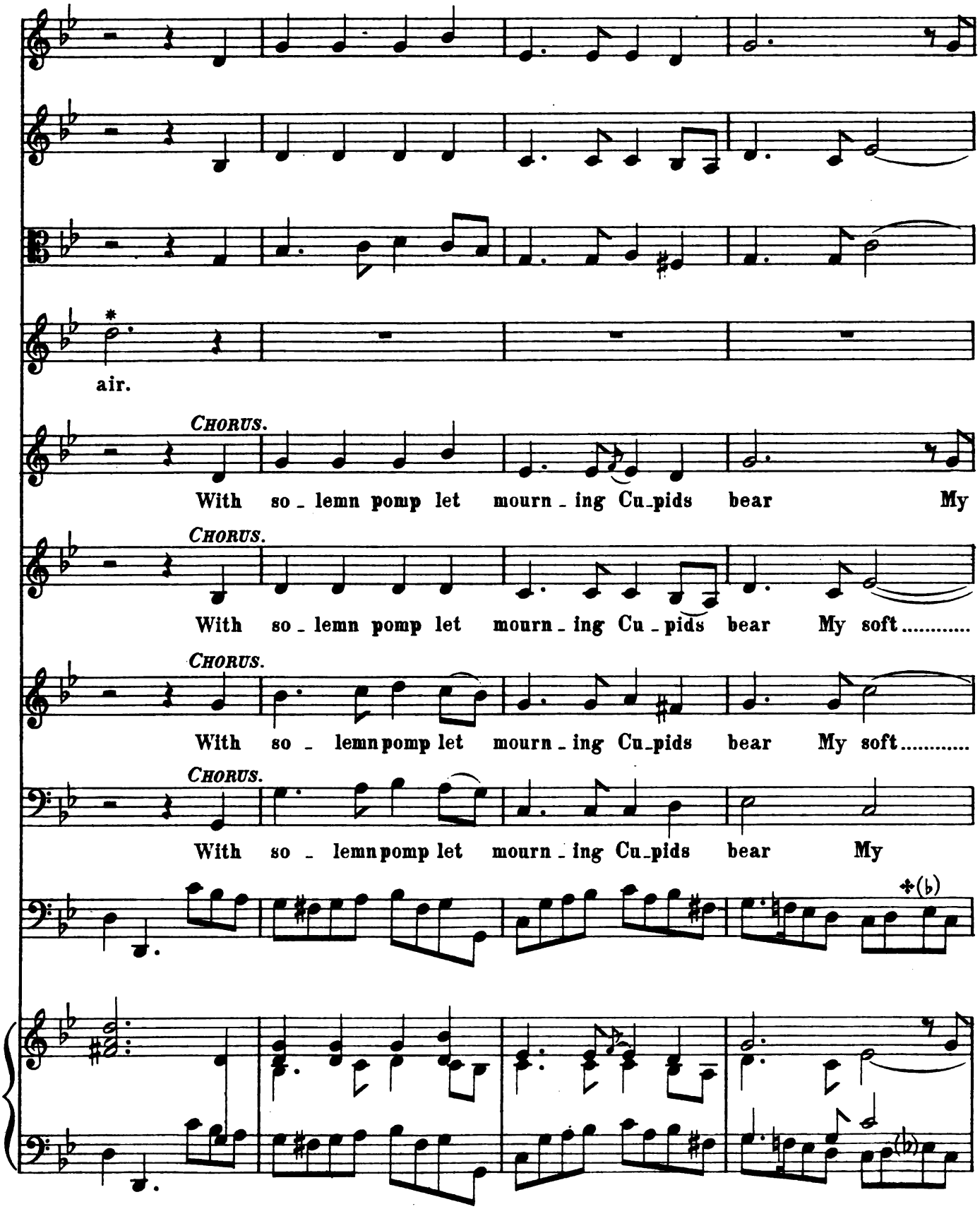

* The Verse is repeated in W. A.

✣ This E is rightly marked ♮ in the MSS.

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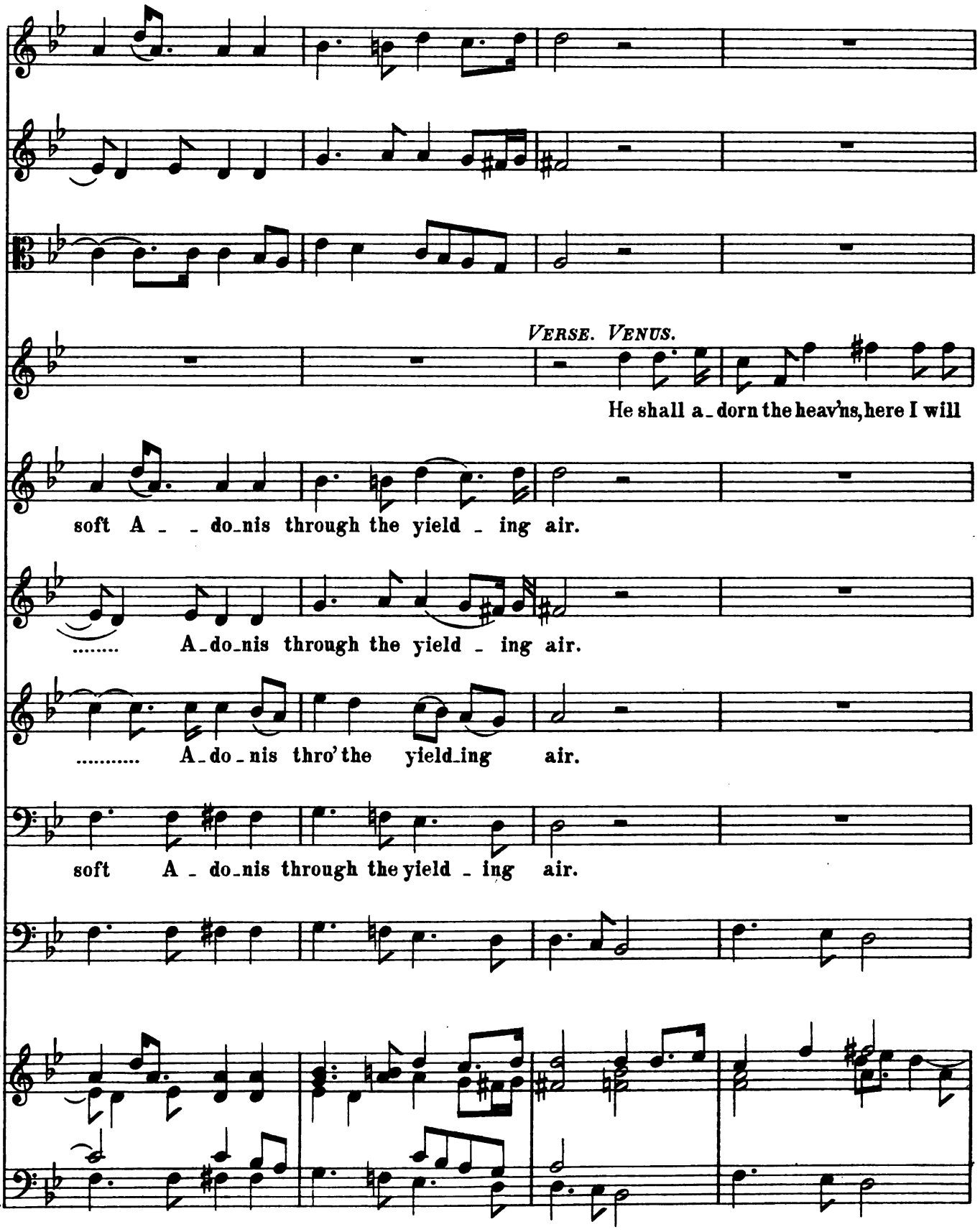

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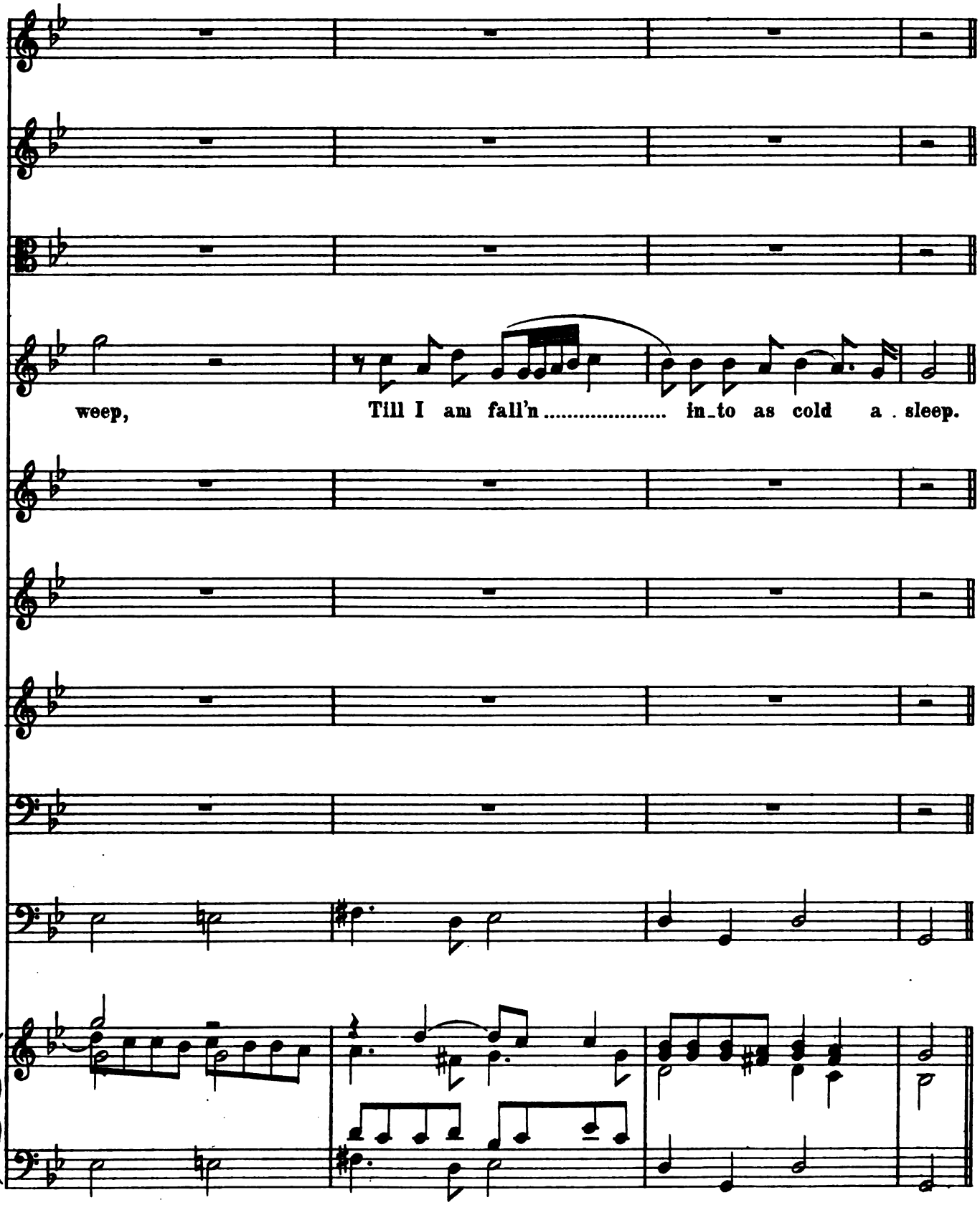

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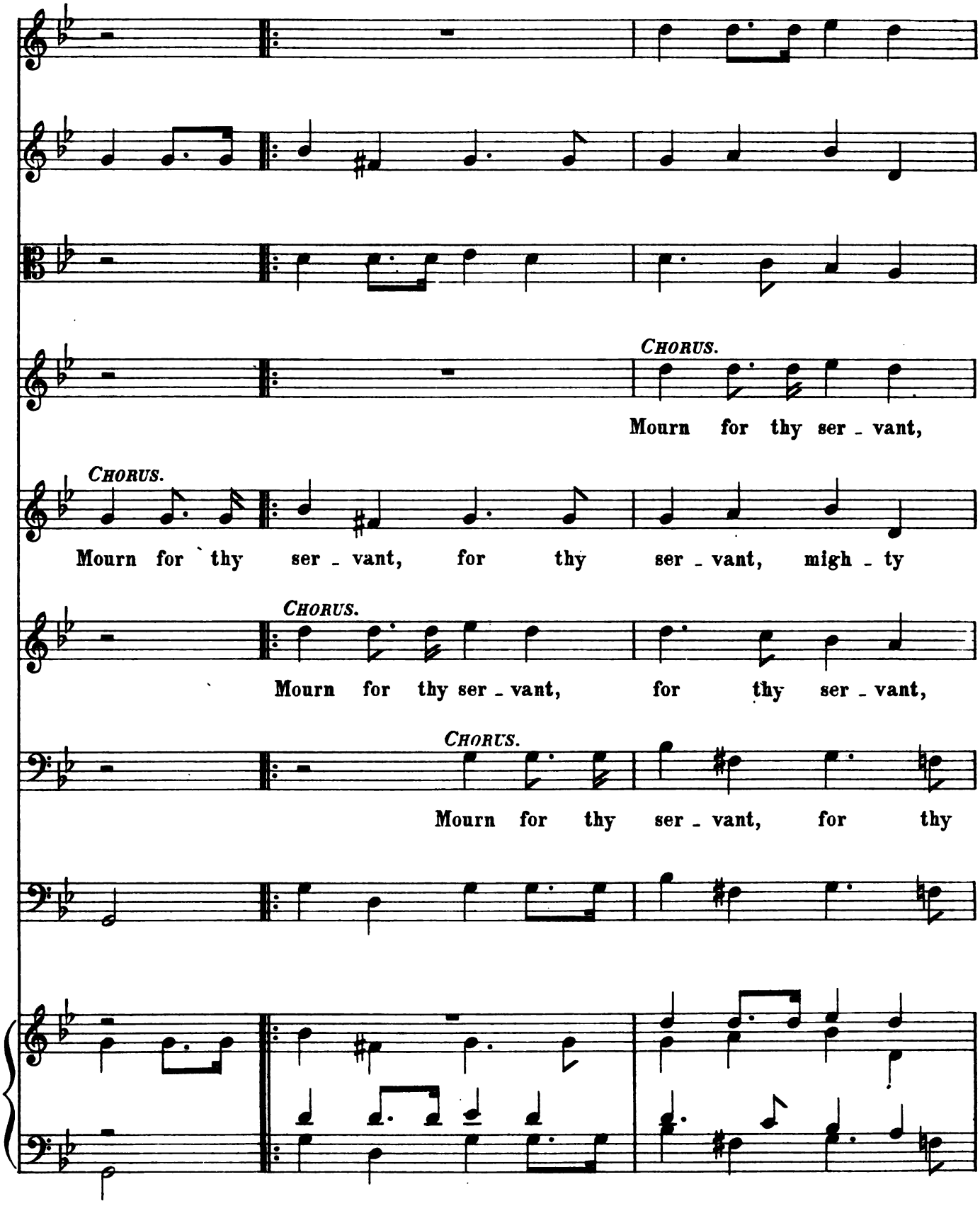

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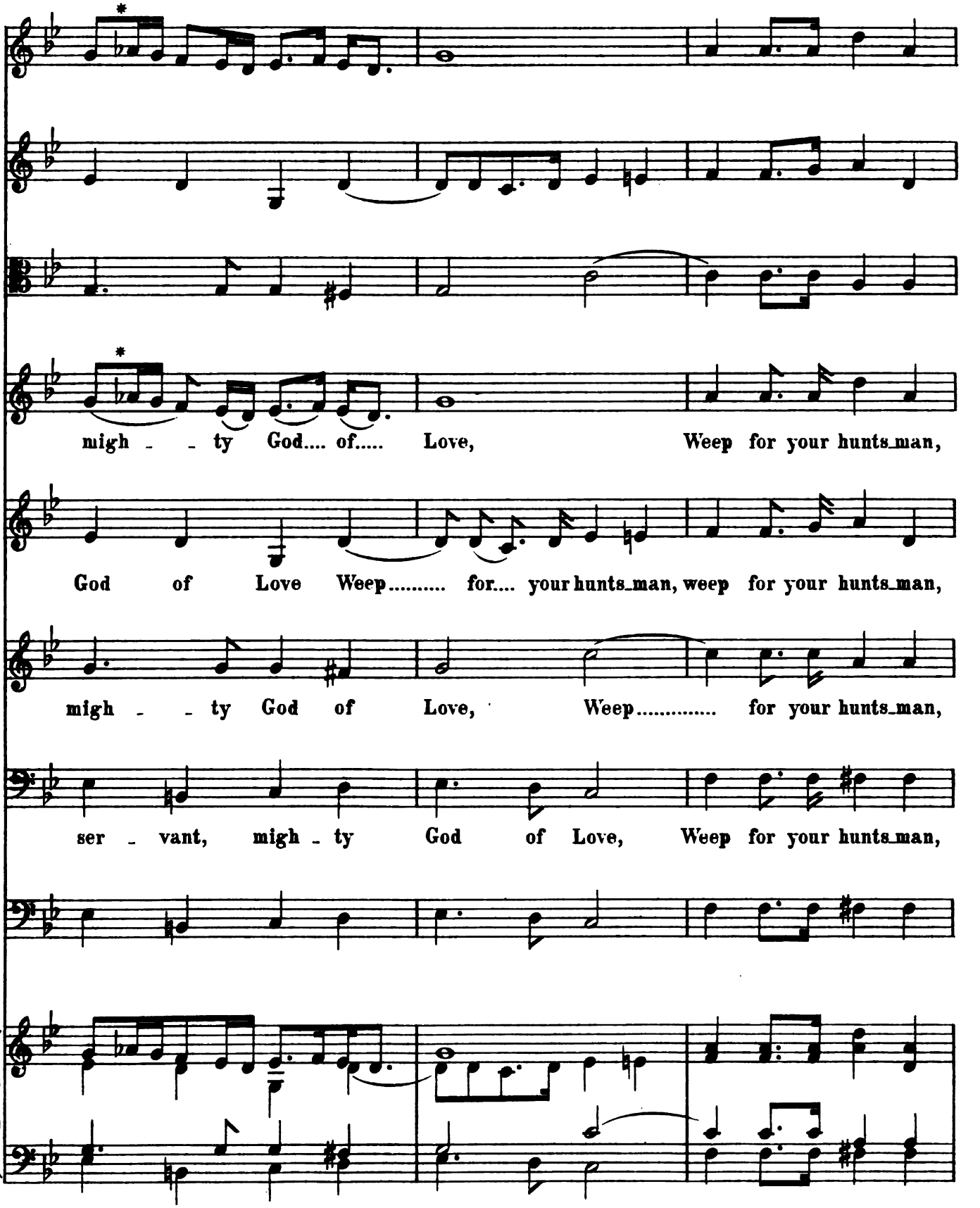

* W. A. omits the ♭ to A.

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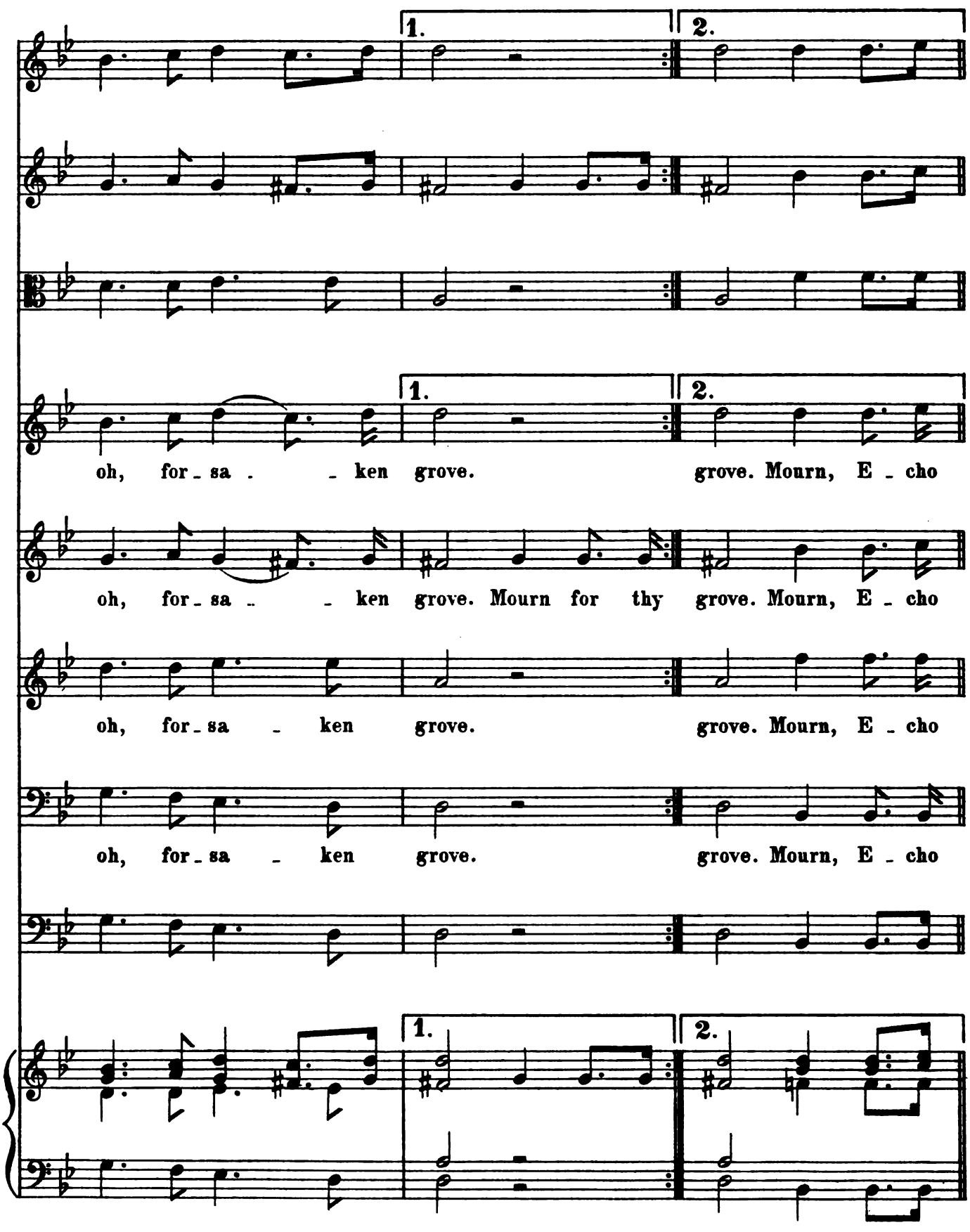

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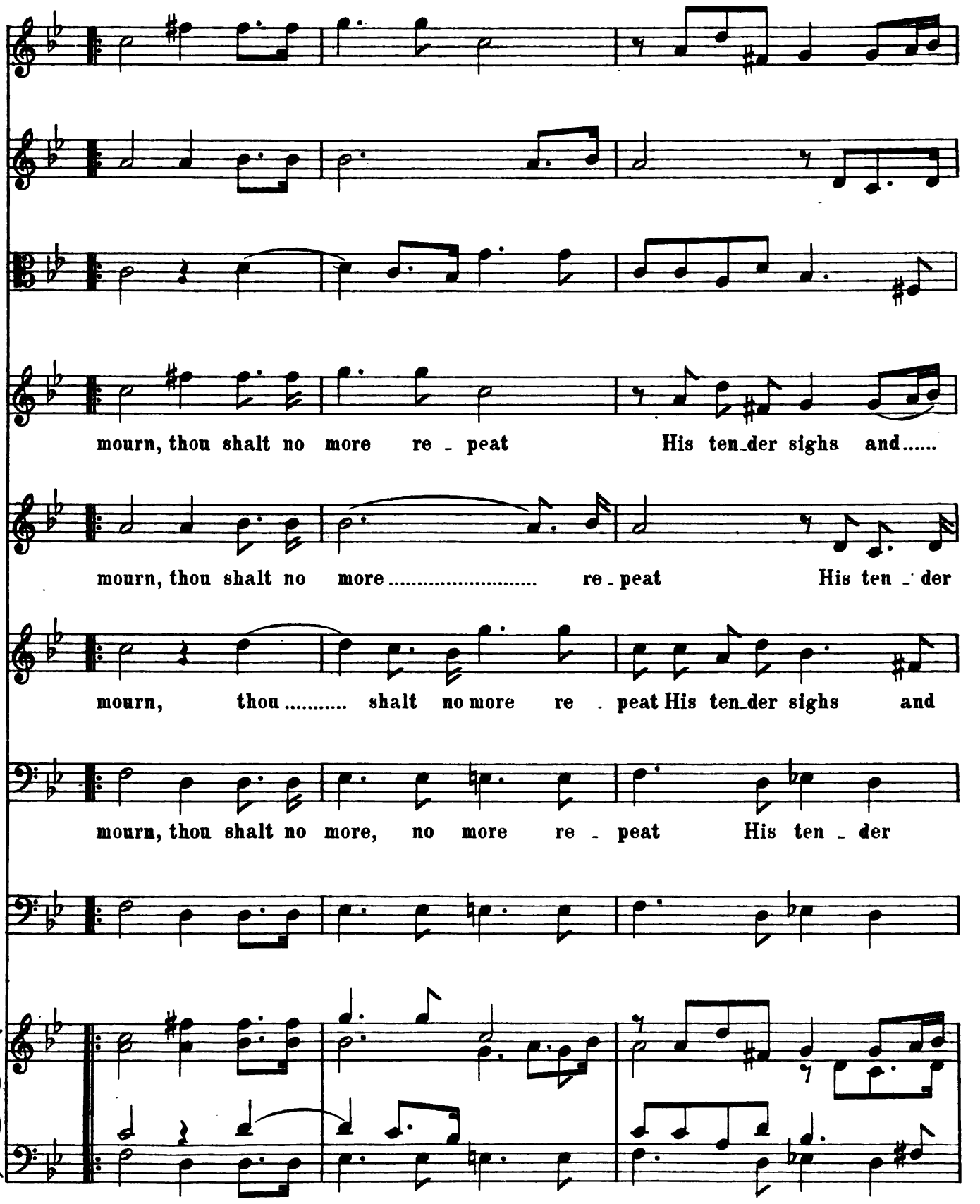

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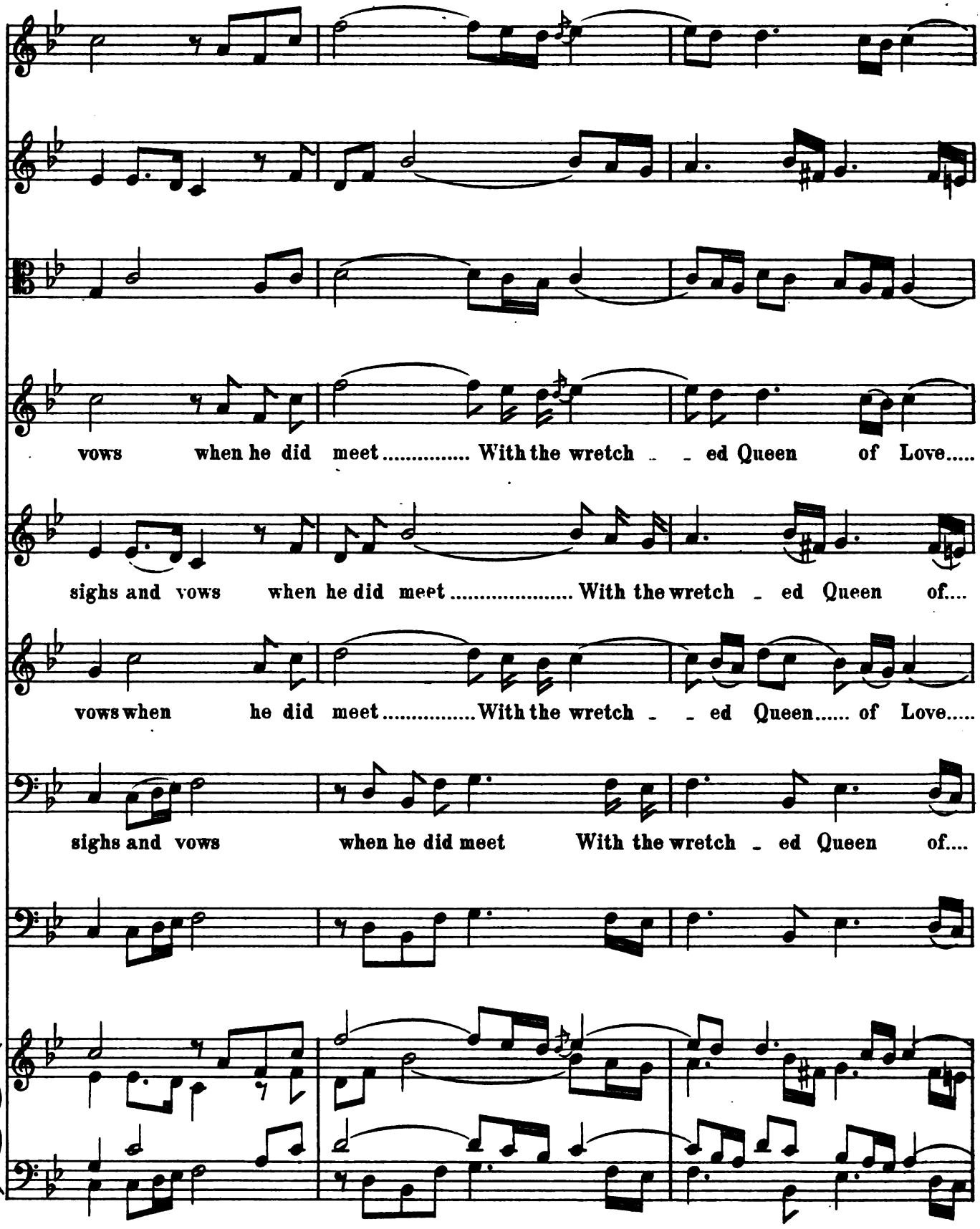

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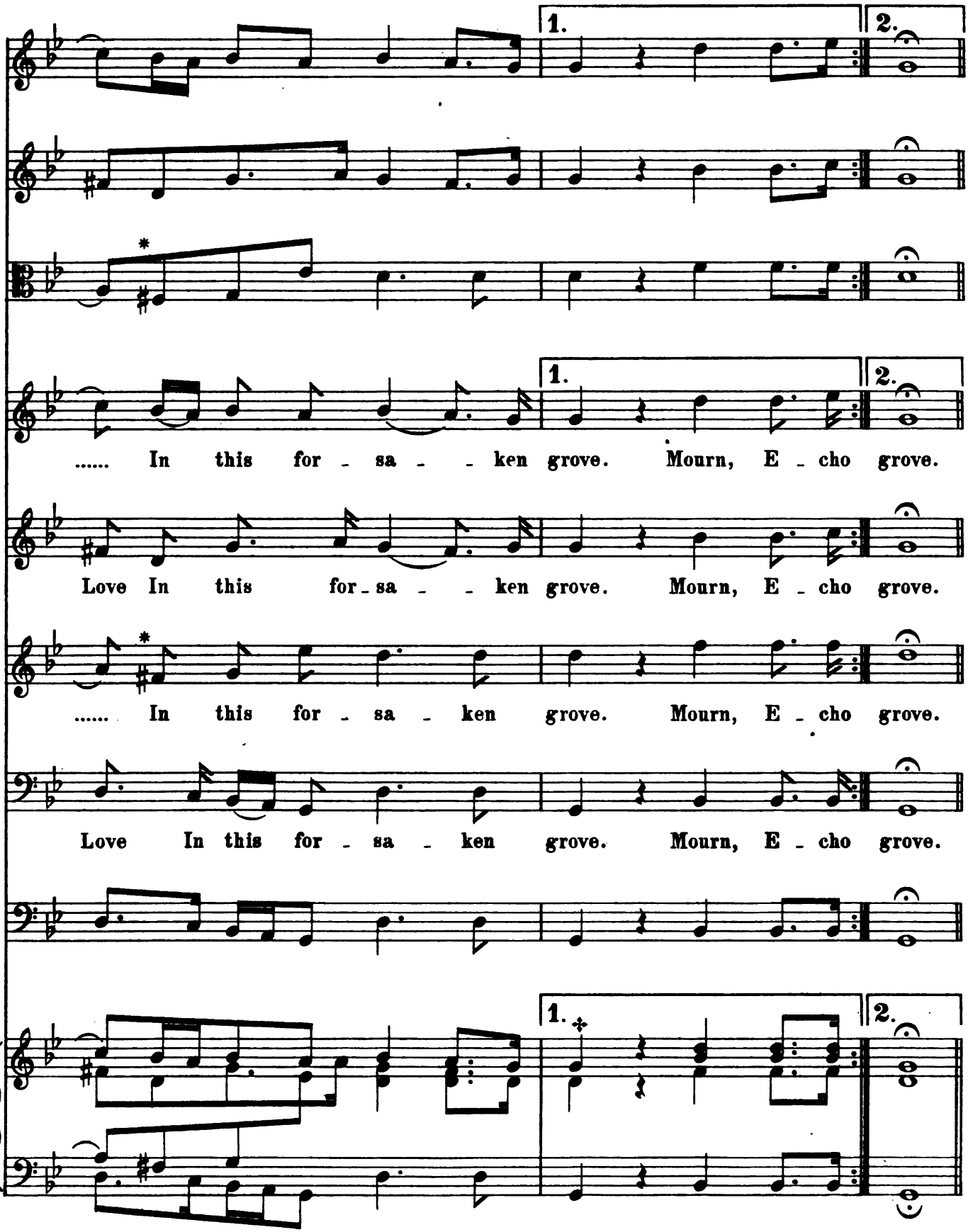

* The ♯ to F is omitted in W. A. ✣ Minim in all the parts in the old copies for crotchet and rest.

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